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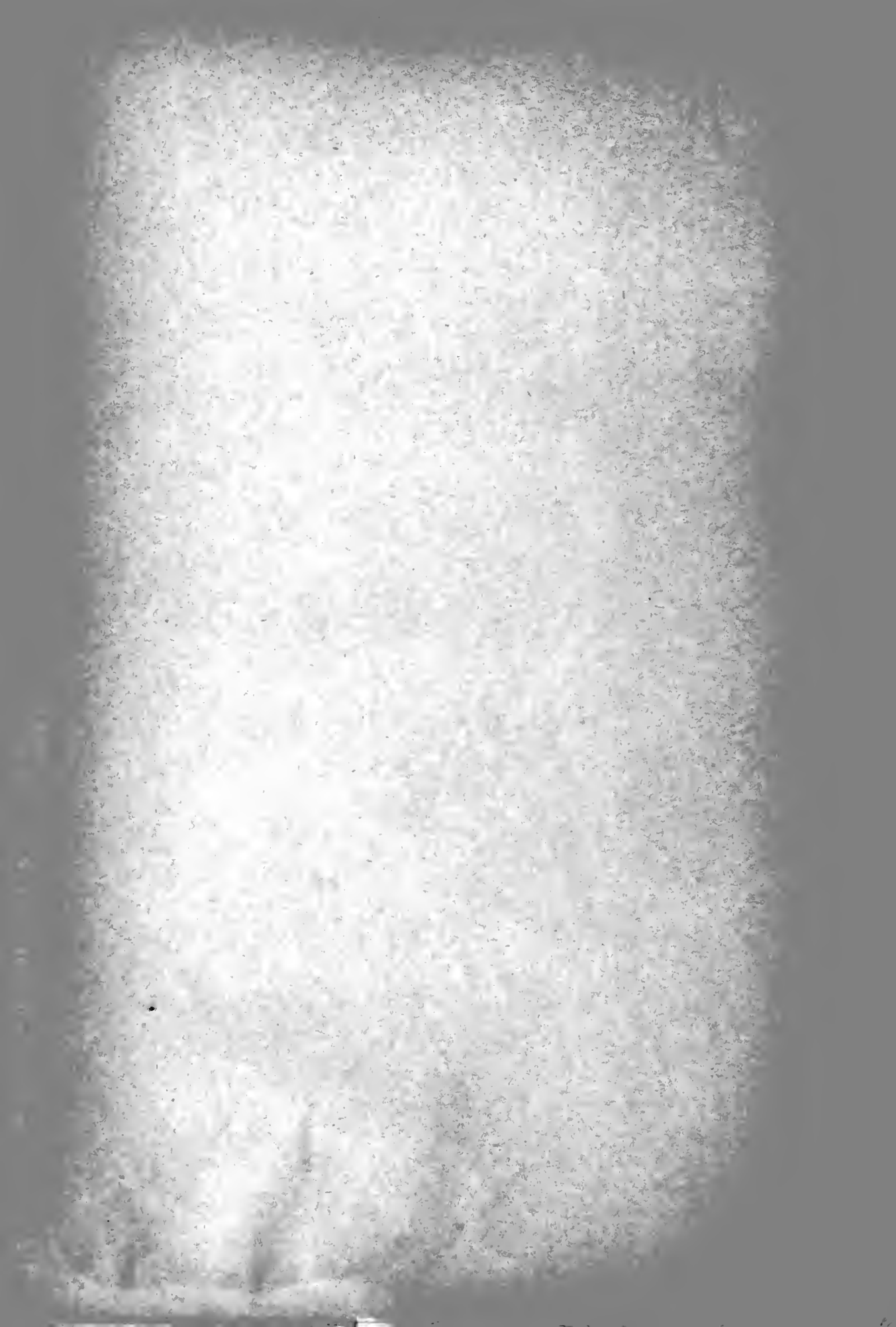
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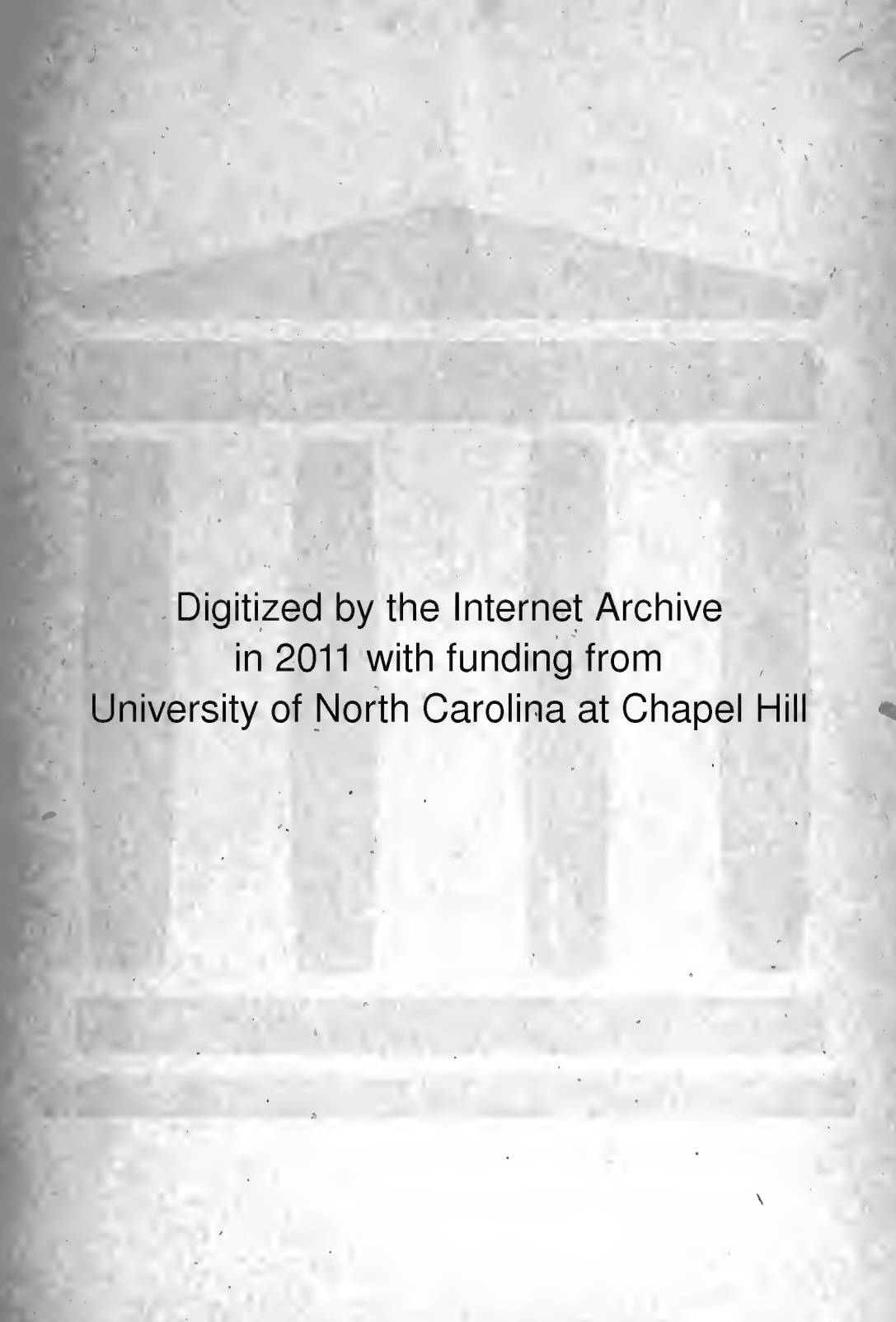
Music Library

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G. SCHIRMER'S EDITION.

Robin Hood.

A Comic Opera in three Acts.

Libretto by

HARRY B. SMITH.

MUSIC

by

Reginald de Koven.

Vocal Score.

Price \$200 net.

New York,
G. SCHIRMER, 35 Union Square.

Copyright 1891 by G. Schirmer.

Eigenthum des Verlegers für Europa

Leipzig, Friedrich Hofmeister.

ROBIN HOOD.

CHARACTERS REPRESENTED.

Robert of Huntington, (afterwards Robin Hood)	TENOR.
The Sheriff of Nottingham	BARITONE.
Sir Guy of Gisborne (his ward)	TENOR.
Little John	BARITONE.
Will Scarlet	BASS.
Friar Tuck	BASS.
Allan a Dale	CONTRALTO.
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO.
Dame Durden (a widow).	MEZZO-SOP.
Annabel (her daughter).	SOPRANO.

Villagers. Milkmaids, Outlaws, King's Foresters,
Archers. Pedlars, etc.

The Scene is laid in England
at the time of Richard I.

Act I. A Market-place in Nottingham.

Act II. Sherwood Forest.

Act III. Courtyard of the Sheriff's Castle.

The Bostonians
Manhattan Beach, N. Y.
Aug. 1897

ROBIN HOOD.

Comic Opera in 3 Acts.

Castle Square Theatre
Boston, Mass. 1897
Lincoln Sq. Theatre
New York Oct. 26-1897

Libretto by
Harry B. Smith.

OVERTURE.

Music by
Reginald de Koven.

Moderato.



First system of musical notation. The treble staff contains a series of chords, mostly triads, moving in a stepwise fashion. The bass staff contains a continuous eighth-note accompaniment. The dynamic marking *mf* is at the beginning, and *cresc.* is written above the treble staff towards the end of the system.

Second system of musical notation. The treble staff continues with chords. The bass staff continues with the eighth-note accompaniment. The dynamic marking *ff* appears in the bass staff towards the end of the system.

Allegro vivace.

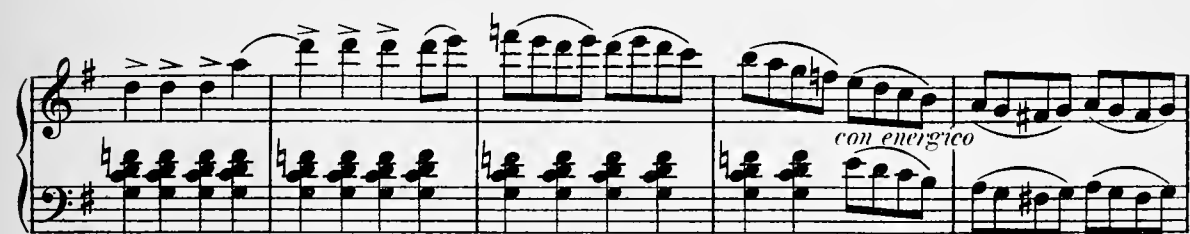
Third system of musical notation. The treble staff features a rapid, ascending and descending eighth-note melody. The bass staff features a rapid, ascending and descending eighth-note accompaniment. The dynamic marking *f* is at the beginning.

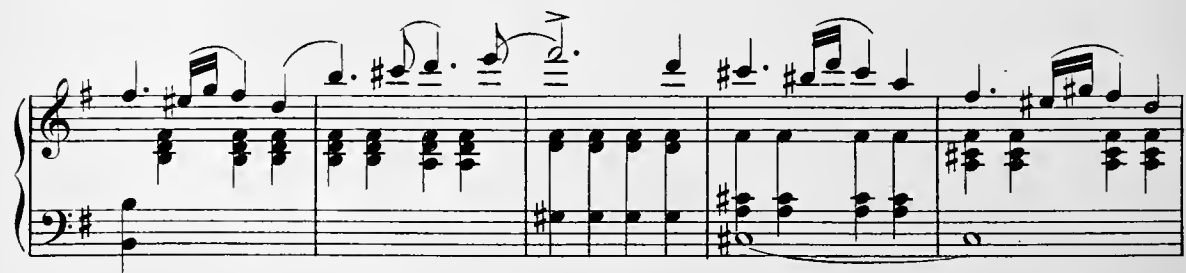
Fourth system of musical notation. The treble staff continues with the eighth-note melody. The bass staff continues with the eighth-note accompaniment. The dynamic marking *f* is at the beginning.

marc. il Basso

Fifth system of musical notation. The treble staff continues with the eighth-note melody. The bass staff continues with the eighth-note accompaniment. The dynamic marking *f* is at the beginning.

Sixth system of musical notation. The treble staff continues with the eighth-note melody. The bass staff continues with the eighth-note accompaniment. The dynamic marking *ff* is at the beginning.







Tempo di Valse. (Lento.)

This musical score is for a waltz in 3/4 time, marked 'Tempo di Valse. (Lento.)'. It is written for piano in the key of D major (two sharps). The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*mf*) dynamic and a 'legato' instruction. The melody in the right hand features a series of eighth-note chords, while the left hand provides a simple harmonic accompaniment. The second system continues the melodic line with more complex chordal textures. The third system introduces a 'rall.' (rallentando) marking. The fourth system features a more active right-hand melody with eighth-note runs. The fifth system includes a 'D^r rall.' (Dolce rallentando) marking, with a crescendo leading into a final flourish. The sixth system returns to a 'a tempo' marking and concludes with a final chord. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



Allegro agitato.



Allegro vivace.





Tempo a la marcia.



Largo.



Act I.

13

Nº1. Introduction and Opening Chorus.

Allegro.

The piano introduction consists of four systems of grand staves. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is marked *f* (forte). The second system is marked *ff marc.* (fortissimo marcato). The third and fourth systems continue the piano introduction with various musical notations including chords, arpeggios, and melodic lines.

4 Village Musicians enter.**Allegretto.**

The vocal section features four staves for Soprani, Chorus, Tenori, and Bassi. The Chorus part includes the lyrics "Hol - la! Hol - la! Hol - la!" and "Some girls enter." The piano accompaniment for this section is shown in a grand staff at the bottom, marked *p* (piano). The music is in 4/8 time and features a lively, dance-like melody.

f 'Tis the morn-ing of the fair, 'Tis a day of

f

Girls still off stage.
Yes,
pastime rare, Hail! the glad-some day, The hap-py month of May.---

f

(Chorus come on)
hail the hap-py day, yes, hail the day!
Girls on Stage
Off Stage. Yes, hail the day!
Hail! the hap-py day, yes, hail the day!

Allegro commodo.

ff
Come to the fair, to the fair, Come, for the
ff
Come to the fair, to the fair, Come, for the

Allegro commodo.

ff *sempre*

fair, pray pre- pare, Come, tis a day bright and
 fair, pray pre- pare, Come, tis a day bright and

rare! Hail!
 rare! Hail!

f giocoso
 Springtime comes, smiling over hill and dale, May-day bright Brings de-light,
 May-day, so gay,

f
 Happy time, we sing to thee all hail! Birds so blithe caroling on ev'ry side.
 Happy time, we sing to thee all hail! Birds so blithe On ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweetspring-tide.
Sing, To the Spring, Wel-coming gay the spring-tide.

Più animato. *f*

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato. *f*

f May - day. May - day, *ff* Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,
fair. See! the May - pole gleams in the sun,

Soon the mer - ry mor - ris - dance, the dance will soon now be -

Soon the live - liest dance, the dance will now be -

(A pedlar enters; girls surround him.)

gin. Here is a ped-lar, see, he's bringing pretty trifles for the fair; This is a chance to buy some

See, a ped - lar comes, This is a chance to buy some

gin. See, a ped - lar comes, This is a chance to buy some

rib - bons brave to deck our bon - ny hair, a ped - lar comes, Come let us see what you may

rib - bons brave to deck our bon - ny hair, a ped - lar comes, Come let us see what you may

have, and honest prices pray de - clare, All hail our fair!

have, and honest prices pray de - clare, All hail our fair!

Tempo I.

con spirito *ff*

All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,

Tempo I.

marcato molto

ff

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail!

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail, hail!

sempre ff

Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

May - day bright Brings de - light, Hap - py time, we sing to thee all

May - - day so gay, Hap - py time, we sing to thee all

hail! Birds so blithe car-oling on ev-ry side,

hail! Bright birds sweet- - - voiced

Seem to bring To the Spring
are sing-ing, joy bringing, Yes, sing-ing, Joy bring-ing,
are sing-ing, joy bringing, Yes, sing-ing, Joy bring-ing,

Then let us hail O'er hill and dale, To our fair, to our mer-ry—
hail! To our fair, our mer- - ry
mer- - ry

fair; Let ev-ry voice sing clear and gay On our hol- - i - day. All

fair; Let ev-ry voice sing clear and gay On our hol- - i - day. All

fair; Let ev-ry voice sing clear and gay On our hol- - i - day. All

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

cresc.

ff

They come, Their horns re - sound! We

f They come, Their horns re - sound! We

cresc.

f

cresc.

3 outlaws behind scenes.

Allan a Dale.

List to the gay hunter's horn Sound thro' the forest at morn.

Little John.

f

List to the gay hunter's horn Sound thro' the forest at morn.

Will Scarlet.

f

List to the gay hunter's horn Sound thro' the forest at morn.

hear!

hear!

ff

List to the gay hunter's horn.

List to the gay hunter's horn.

They're

ff

They're

p

ff

pp

ff

Allegro vivace. Scarlet.

In Sher-wood for-est the mer-ri-est of lives is our
here!

here!
Allegro vivace.

Allan a Dale.

Little John. Life so free! So do
Scarlet. Life so free! We roam and rove in Sher-wood's grove be - neath the greenwood
out-law's life so free! So do

we_ Through all the glades and syl - van shades our homes are
tree_

we_

Chorus So free!
So free! Thro' the glades

Thro' the glades

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano, featuring a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts are written in treble and bass staves, while the piano accompaniment is in grand staff notation (treble and bass staves). The lyrics are: "sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta". The score includes dynamic markings such as *ff* (fortissimo) and *ff* with an accent (>). The piano part features a prominent bass line with a strong rhythmic pattern. The vocal melody is simple and repetitive, emphasizing the lyrics. The overall mood is contemplative and somber, characteristic of the original recording.

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! —

ff

for - est fair, Ev - er are we gay.

for - est fair, Ev - er are we gay.

for - est fair, We are gay.

Nev - er do they wear - y

Ev - er are we gay, Cheer-i - ly, mer - ri - ly

Ev - er are we gay, Cheer-i - ly, mer - ri - ly

live - - long day, Cheer-i - ly, mer - ri - ly

live - long sum - mer day,

Free are they as birds the live - long day, Cheer-i - ly, mer - ri - ly

live - long day, Cheer-i - ly, mer - ri - ly

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

roam-ing e'er, Liv-ing like Kings in the for-est fair. Nev - er do they wear - y,

roam-ing e'er, Liv-ing like Kings in the for-est fair. Nev - er wear - y,

roam-ing e'er, Liv-ing like Kings in the for-est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay, all day.

Ev - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie,

Meno mosso.

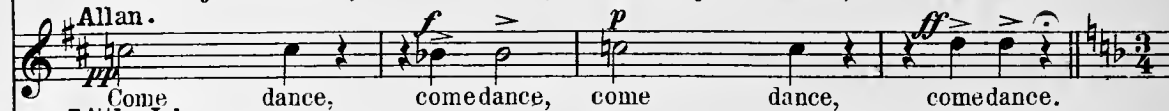
Out-laws of such high po - si - tion Glad-ly at the fair we see.

rall.

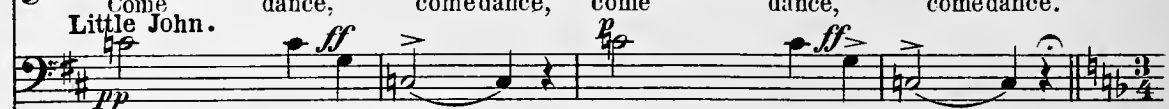
Annabel.



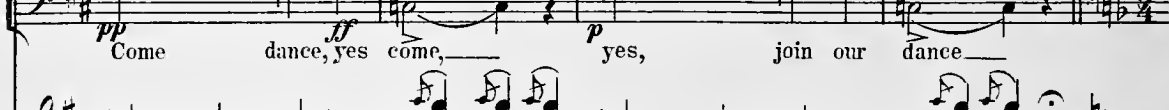
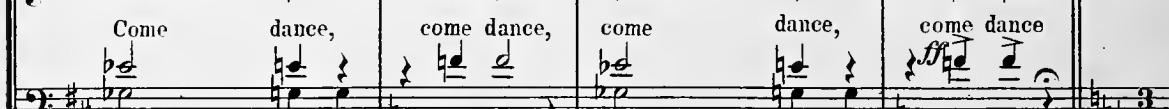
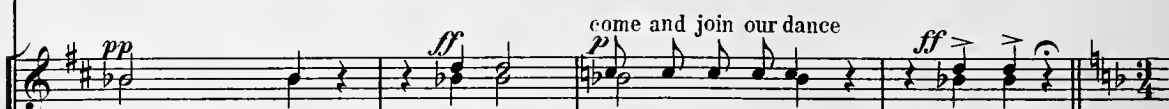
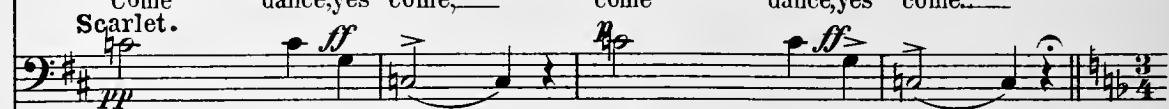
Allan.



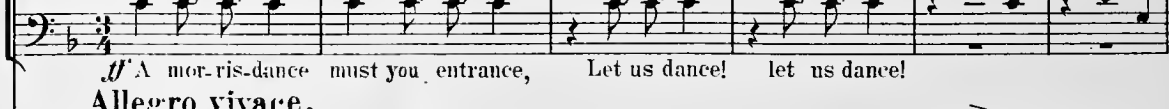
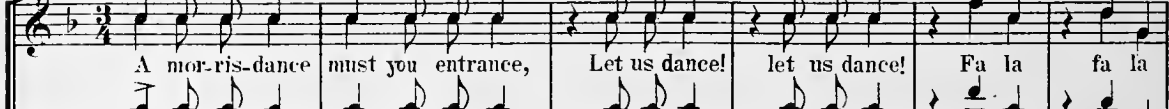
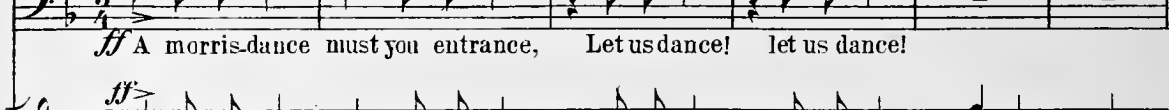
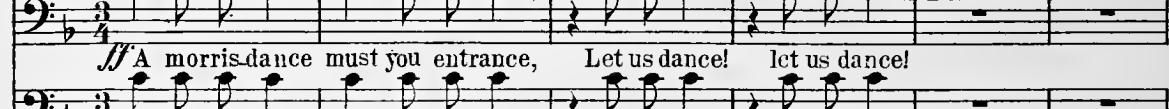
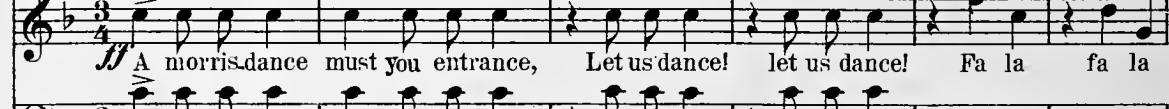
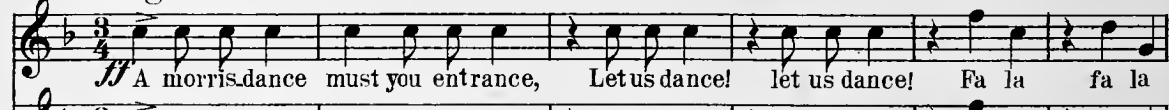
Little John.



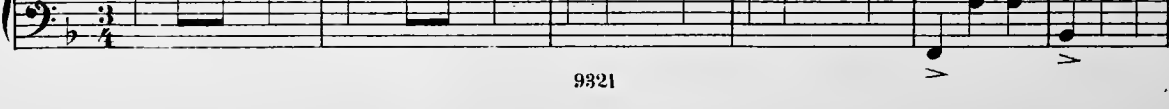
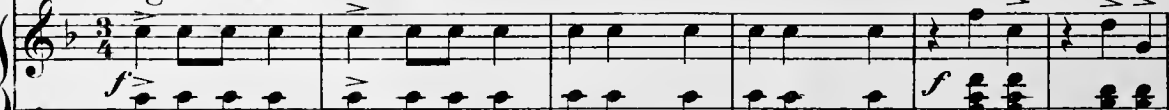
Scarlet.



Allegro vivace.



Allegro vivace.



Trip a morris-dance hi-lar-i-ous, Light-ly, bright-ly, Trip in measure multi-
 Trip a morris-dance hi-lar-i-ous, Light-ly, bright-ly, Trip steps so
 Light-ly, bright-ly, Trip steps so
 Light-ly, bright-ly, Trip steps so
 Trip a morris-dance hi-lar-i-ous Light-ly, bright-ly, Trip in measure multi-
 Light-ly, bright-ly, Trip steps so
 fa-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly and
 va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,
 va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,
 va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,
 fa-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly and
 va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,

brightly we celebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so

bright - ly celebrate the fair; Dancing gai - ly, light - ly,

bright - ly - cel-ibrate the fair; Dance so gai - - -

bright - ly celebrate the fair; Dance so hap-pi-ly, so gai-ly dan-cing, so

brightly we celebrate the fair; ev - er dancing gai - ly light-ly

bright - ly celebrate the fair; Dance so gai - - -

mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,

mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly, yes, pray dance your ver-y best, yes, dance lightest and best,

mad-ly, yes, dance your

mad-ly, dance your pret-ti - est, and dance your light-est and best,

ly, yes, pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your
 Fa la fa la la la la la la
 Fa la fa la la la la la la
 Fa la fa la la la la la la
 No court min-u - et is ev - er danced half so glad - ly, Now dance your
 Fa la fa la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Trip in measures multi-
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Trip in measures multi-
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 fa-ri-ous, Fa la fa la Dance a mor-ris-dance hi-lar-i-ous,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 Dance a mor-ris-dance hi-lar-i-ous,
 fa-ri-ous, Fa la fa la Dance then gay-ly and
 va-ri-ous, Yes, dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best,
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la fa la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la
 la la la la
 la la la la

cresc.
cresc.
cresc.
cresc.
cresc.
sempre

sempre

ev - er so gay, We'll make hol - i - day with
la la We will make hol - i - day with
la We will make hol - i - day with
la We will make hol - i - day with
quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will
la We will make hol - i - day with

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John
and Scarlet,
with Outlaws.

Annabel,
Allan a Dale
and
Soprani.

Tenori.
Bassi.

PIANO.

Allegro deciso.

Friar Tuck. *mf*

As an hon-est auctioneer I'm pre-pared to sell you here Some

p

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws. *f*

va-ri-ous,

va-ri-ous,

f
That was once the king's, I fear, Killing him was certain-ly pre - ca - ri - ous.

ca - ri - ous,
ca - ri - ous,
ca - ri - ous,

f
Here I have for sale Casks of brown Oc - to - ber ale,

cresc.
Brewed to make human i - ty hi - lar-i - ous, Here's a suit of homespun brave
Little John and Scarlet, with Outlaws.

ff
lar-i - ous,
lar-i - ous,
lar-i - ous,

cresc. *ff*

Fit for hon-est man or knave, Here's a stock in fact that's multi - fa - rious.

cresc.

ff
fa - ri - ous.
Little John and Scarlet, with Outlaws.

ff
fa - ri - ous, Who will buy?

ff
fa - ri - ous,

ff
fa - ri - ous,

ff
fa - ri - ous,

O - - pen hearts and o - pen cof - fers, Bargain here for ev - 'ry one!

Who will buy?

mf

ff stentato
Go - ing, go - ing, go - ing, gone! Who will bid, what squire or dame?

Who'll bid?

f colla voce

With your of-fers pray come on.

Now be-gin!

ff *f*

Più mosso.

go-ing, go - ing, go-ing, gone,

go-ing, go - ing, go-ing, gone,

cresc. *ff*

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone,

f *ff*

I bid the same, I bid the same, It's go - ing, go - ing, go - ing, gone,

Più mosso.

f *cresc.* *ff*

go-ing, go - ing, gone. —

go-ing, go - ing, gone. —

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone. —

cresc.

I bid the same, I bid the same, It's go - ing, go - ing, gone.

cresc.

No 3. Milkmaids' Song.

Milkmaids. Moderato.

PIANO. Moderato.

mf *rall. ad lib.*

Allegro moderato.

When chanticleer crow - ing Says night is a -

Allegro moderato.

mf

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf What-so-e'er the weath - er, Tripping o - verthe heath - er So ear - ly in the

mf What-so-e'er the weath - er, Tripping o - verthe heath - er So ear - ly in the

f *f* *giocoso*

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall.
la la Piping la tra la la la la la!

rall.
la la Piping la tra la la la la la!

Sopr. Chorus. Ten. Bass. Singing *p* Tra la la la la la Tra la

p Tra la la la la la Tra la

Annabel.

Oh an i - deal milkmaids a

la la la la la la. —

thing of grace, She's a creature of po - ets' fan - cy, With lissome figure and laughing face, Her

hands are jewell'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light. — Her eyes So

Milkmaids. So light, Her eyes So

Is her step, are so bright,

Chorus. So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light. These

such a maid must bring de - light, — Eyes so bright, step so light. These

bright bring de - light, — Eyes so bright, step so light. These

such a maid must bring de - light, de - light de - light, These

must bring de - light, de - light de - light, These

must bring de - light, — Eyes so bright, step so light. These

poco rall. **Grazioso.**

qualities must bring de - light. — She's the manner and mien of my la - dy fine, And

qualities must bring de - light. —

poco rall.

traits bring de - light. —

qualities must bring de - light. —

traits *poco rall.* bring de - light. —

traits bring de - light. —

poco rall. **Grazioso.**

rall. *rall.*

e-ven her cows are i - dyl - lic kine, Such milkmaids po - ets and painters find, And it's

a tempo

proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy fine, And

a tempo

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's right to add, we're all just that kind.

rall.

f

p

Allan a Dale.

Nay, the kind of milkmaids that you describe, Are milkmaids seen very

mf

rare-ly; The real milkmaid she is old and fat, Her fig-ure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad - dest tale When a cow kicks o - ver a

brimming pail, Her life's a mer - ry - round, 'tis said, Of ris - ing and work - ing and

Annabel. *a tempo* *ff* With the manner and mien of my la - dy fine, E'en the

Allan a Dale. *ff* go - ing to bed. With the manner and mien of my la - dy fine, E'en the

Milkmaids. *ff* With the man - ner and mien of my la - dy fine, E'en the

Chorus. *ff* With the man - ner and mien of my la - dy fine, E'en the

a tempo *ff*

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

rall.
pain-ters find, And its right to add, we are all just that kind. -

rall.
pain-ters find, And its right to add, we are all just that kind. -

rall.
pain-ters find, And its right to add, we are all just that kind. -

rall.
pain-ters find, And its right to add, we are all just that kind. -

rall.
pain-ters find, And its right to add, we are all just that kind. -

rall.
pain-ters find, And its right to add, we are all just that kind. -

No 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel. *f* Come the bowmen in Lin - coln green,

Dame Durden. *f* Come the bowmen in Lin - coln green,

Allan a Dale. *f* Come the bowmen in Lin - coln green,

Robin H. and Archers. *f* We

Milkmaids and Chorus. *f* Come the bowmen in Lin - coln green,

PIANO. *f* They are seen

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

come un - to Not-tingham fair,

come un - to Not-tingham fair,

Fin - er arch-ers were nev - - er seen,

Clad in green

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.
 Vic - - tors are we in the fray, Wel -
 Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.
 Vic - - tors in the fray, Vic - - tors brave are they.
 They win the day, yes, brave are they.

Mer - ry sport we ev - er find - is there.
 Mer - ry sport we ev - er find is there.
 Mer - ry sport we ev - er find is there.
 come un-to Not-tingham fair, Mer - ry sport we ey - er find is there. The
 come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The
 Mer - ry sport we ev - er find is there.
 Mer - ry sport we ev - er find is there.

Wel-come are you to Not-tingham fair.

Wel - - come ev - er you are.

Robin. Wel - - come ev - er you are. *mf*

In the

arch - e - ry con-test is done, And all priz - es we won. **Archers with Chorus.**

arch - e - ry con-test is done, And each prize we won.

Wel-come are you to Not-tingham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

cresc. *ff* *ff* *p*

leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the

red deer springs and the thros-tle sings Is the dear-est spot to me, — Is the

dear-est spot to me. — For nev-er a care i' the world comes there, And

colla voce *p*

nev-er you hear a sigh — As you love and laugh, As you quip and quaff, So

poco rall. *poco rall.*

gai-ly the days go by. — Then hey! for the mer-ry green-

ff con spirito *ff*

wood, say I, And give me a bow of yew, — Let

mine be the life that is free — from strife Where friends are staunch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Robin. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Mine
true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the mer-ry green-wood, say I, And give me bows of yew, — Mine

Then hey! for the mer- - ri - est greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

mine be the life that is free from strife, Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

Vivace con spirito.

Annabel.

f

Sir Cav-a-lier, you're welcome here to this our fair.

Allan.

Robin.

Little John.

Vivace con spirito.

f

Just pardon me, my

My thanks, my dear, a pretty girl you are, I swear.

p

friend, but she is my be-troth'd, I must a-ver.

As all is fair In love or war, You'd

As all is fair In

As all is fair In

bet-ter not make love to her.

f

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him who

takes it ill. — All is
 him who takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is

meno mosso

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

Allegro commodo.

man can rightly win an-y maid whom he may, As the prim-rose spreads so -

man can win an-y maid whom he may, As the prim - - rose spreads

man can rightly win all maids he may, As the prim - - rose spreads

man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,

so sweet - ly, Yes, yes, it is the May - time,

so sweet - ly, Fa la la la la la

sweet - - ly, Fa la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la

'Tis the mer-ry time when birds be-gin to sing. Fa la

Fa la la la la la Fa la

la, Fa la

fa la la la fa la la la fa la la la la. Maid-en

la la fa la la la la la. Maid-en

la la fa la la la la la. Maid-en

Fa la fa la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a

fan - cies stray, so they say, so they say, With a heigh — and a

fancies love to stray, they say, they say, With a heigh — and a

fan - cies stray, they say, they say, With a heigh — and a

lil-y gay, And the birds will choose their mates In the sweet month of May, As the

lil-y gay, And the birds choose mates In the sweet month of May, As the

lil-y gay, And the birds will choose their mates In time of May, As the

lil-y gay, And the birds choose mates In time of May,

primroses spreads so sweet - ly, Daffodils around are bloom - - - ing, And
 prim - rose spreads sweet - ly, Daffodils around are bloom - - - ing,
 prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,
 prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the
 Vi-o-lets the woods per - fum - - ing, All's fair, as the
 Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la la la. The
 Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

rall. **Agitato.** *f*
 primrose spreads so sweet - ly. How now! What is the row?
 prim - rose spreads sweet - ly. How now! What is the row?
rall. *f*
 prim - rose spreads sweet - ly. How now! What is the row?
 rose spreads so sweet - ly. How now! What is the row? How now! What is the row?
rall. *f* *cresc.*

Annabel.

Lento.

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Ah! Dame D.

Ah! Allan.

Ah! Robin. *rall.*

Ah! Little John. Whom have we here? Yes, who are they approaching here?

Ah! Whom have we here?

Ah! Chorus. *ff* *rall.*

Ah! Whom have we here?

ff *rall.* Lento.

Allegro.

(to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af-fray? Explain!

Who is it pray? Explain, why is this af-fray?

Who is it pray? Explain!

Explain!

Explain!

Allegro.

Annabel.

Pray who will ex - - - plain, who will ex - - -

Allan a Dale and Dame D.

Pray who will ex - - - plain, who will ex - - -

Robin.

Pray? who will ex - - - plain, who will ex - - -

Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

molto f e marcato

Maid Marian.

Let me alone, unhand me sir, now. Yes, please explain to me, for one, I'd

plain? Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.

plain? Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

leggero

like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.

Allan.

Robin.

Little John.

Scarlet with Basses.

What

What

What

What

Allan.

girl? Explain.

Robin.

girl? Explain.

Little John.

girl? Explain.

Friar Tuck.

When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

placido

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Robin Hood.

Little John.

Friar Tuck.

rall.

on the cheek, a - bout like
Sopran I.

Sopran II.

Tenori.

Bassi.

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale.

You

Maid Marian.

Annabel.

Allan a Dale.

Comenow explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Comenow explain.

Little John and Friar Tuck.

Comenow explain.

Sopran I.

Sopran II.

Tenori.

Bassi.

Come now ex-plain.

Come now ex-plain.

*rall.**colla voce***Tempo di Marcia.***con spirito*

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

Robin Hood.

We take it much a - miss,

Little John and Friar Tuck.

We take it much a - miss,

Sopran I.

Sopran II.

Tenori.

Bassi with SCARLET.

We take it much a - miss,

Tempo di Marcia.*f con spirito*

If as a Cav-a - lier I am nev - er loth to steal a kiss.
 Neer loth to steal a kiss.
 Neer loth to steal a kiss.
 Neer loth to steal a kiss.
 Nev - er a Cav-a - lier would be gal-lant Knight both brave and true, Who
 both brave and true
 both brave and true
 both brave and true

cresc.

cresc.

ff would not confer a kiss on a girl who wished him to. *ff* quite true. *f* Cava-

quite true.

quite true.

quite true.

quite true.

quite true.

ff quite true. *ff* quite true. *sempre*

Maid Marian.

liars, I de-clare, must give heed to the call of love, Cava liars e'er must be In their

Annabel.

Dame Durden and Allan a Dale.

Robin Hood.

To the call of love,

Little John and Friar Tuck.

To the call of love,

Scarlet.

To the call of love,

To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as

Maid Marian.
I. Cav-a - liers must e'er o - bey the call, the call of
Annabel.
he. of
Dame Durden and Allan a Dale.
he. of
Robin Hood.
he. of
Little John and Friar Tuck.
he. of
Soprano I.
Soprano II.
Scarlet.
Tenori and Bassi.
he. of

ff

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, we declare 'tis so, Cava -

ff

love, Cava - liers, we de - clare, love the fair, fair, Cava -

love, Cava - liers, we de - clare, love the fair, we declare 'tis so, Cava -

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

done just the same as you. For that's the way one should appear as a Cav-a-lier. _____

done just the same as you. For that's the way one should appear as a Cav-a-lier. _____

done just the same as you. Thus should one e'er appear as a Cav-a-lier. _____

done just the same as you. Thus should one e'er appear as a Cav-a-lier. _____

done just the same as you. Thus should one e'er appear as a Cav-a-lier. _____

For that's the way one should ap-pear as a Cav-a-lier. _____

done just the same as you. Thus should one e'er ap-pear as a Cav-a-lier. _____

done just the same as you. Thus should one e'er ap-pear, 'Tis clear. _____

f *ff*

f *ff*

No 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p

marcato la melodia

L. H.

p.

Maid Marian.

Robin Hood.
con gran espressione

mf

Though it was within this hour we met I've dream'd of

such a face as thine, Dreams I love to think of even yet,

'Twas not mine!

When I held thy lit - tle hand in mine. Ah! then to

It was for that dreamland face to pine. Ah no!

wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, 'tis not true!

Let me dream anew? Thou dost not love me then, and my dream is not true?

rall.

Allegretto grazioso.

dolce

Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso.

mf

prove? This hand of mine may yet be thine, if fidelity is a part of love.

May be mine! True is my love. Long,

Più mosso.

p If that is true, I for - get. Come
f long a - go, some time I know, In dreamland fair we met.

Più mosso.

f not so nigh I pray you, fie! Your - self do not for - get. I
p Yes, we have met, I think of it e'en yet, e'en yet.

dolce heard thy voice long, long a - go So - ten - der - ly we met.
 Ah yes! Dream - ing ten - der - ly we met. What

dolce
p *simile*

Love ev - er will be our
 joy to hear those words, my dear, Love ev - er will be our

Moderato.*p rall.**a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -

guide.

Moderato.*a tempo**p rall.**marcato la melodia**rall. -*

lone; Love should be glad, Ne'er should be sad, Happy for ever, and such love have I.

Ne'er should be sad, Happy e'er, such love have I.

*rall. -***Tempo di Valse.**

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Tempo di Valse.

Fair dost thou seem Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem Beau-ti-ful dream, Now I see My dream come true.

rall. -

No. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

Piano introduction for the song. The music is in 2/4 time, starting with a forte (ff) dynamic in the right hand and a piano (p) dynamic in the left hand. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

The Sheriff.

*f**marcato*

1. I am the Sher-iff of Not - tingham, My
 2. The mer - ry Sher-iff of Not - tingham, He

Piano accompaniment for The Sheriff's first line. The music is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Piano accompaniment for The Sheriff's second line. The music is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Sir Guy.

He's a won-der-ful wight,
 And re - fus - es all bail,

The Sheriff.

ge - nius quite,
 put him in jail,

I'm con - sidered re - mark-a-bly bright. If
 As an ar - gument that will not fail. If

Soprano I.

Soprano II.

CHORUS.

Tenori.

Bassi.

Piano accompaniment for the chorus. The music is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Bow low! Bow low!
Bow low! Bow low!

a - ny one fracturesthe light-est law A glance from me fills all his
a - ny ple-bè-ian my greatness mocks, I an-swers by putting him

Bow low!
Bow low!

Bow low!
Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe. Bow low! I would if I were you. You may
in the stocks. Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. We bow. We bow.

1-2. seek for aye, But you never will desert Such a wond'rous Sheriff as I. Such a

f He makes no er-ror, *ff* It striketh ter-ror, He's a seething brain
 brain, — Such an eye, — I've a seething brain which can
f He makes no er-ror, *ff* It strik-eth ter-ror, He's a seething brain which can
ff He's a seething brain

right al-way, right al-way, ne'er a-stray. In
 nev-er go a-stray, I am sure to be right al-way. In
 nev-er go a-stray, He is sure to be right al-way. In
 right al-way, right al-way, ne'er a-stray. In

cresc. - ff
 fact, such Sheriffs as we be-hold You do not see ev-'ry day.
 fact, such Sheriffs as you be-hold You do not see ev-'ry day. I
 fact, such Sher-iffs as we be-hold You do not see ev-'ry day.
cresc. - fact, such Sher-iffs as we be-hold You do not see ev-'ry day.

In short, in-fal- lible

nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal- lible

In short, in-fal- li- ble

eer I am.

eer I am The Sheriff of Notting- ham. —

eer I am.

eer I am.

1st Verse. 2nd Verse.

No 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be - fore he begins to make his confession He stands stat-u-esque-ly to

make an impression, Well something like this, or something like that, Or something like this is the

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.**
 think, as you say, it is not half bad; I'll follow your sug-gestion, And
 The Sheriff.
 well, not bad.

rall. ad lib. **Meno mosso.**

Allegro moderato.
 I will ask the fateful question.
 Quite so!

Allegro moderato.
p

Maid Marian.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

loves on-ly me! Fa la la! Fa la la! fa la

Maid Marian.

Sir Guy.

Tho' like a

Quasi Recit.

Sir Guy.



The Sheriff.

Quite so!

Quasi Recit.



Tempo I.

She seems dis - tracted.

Oh,

Tempo I.



The Sheriff.

those are the means that the maids employ, The means that the maids em - ploy, — Be-



Sir Guy.

The Sheriff.

Does

fore she begins to yield to his pleading She has to pretend that she gives lit - tle heeding.



this kind of thing? That's just what they do when they think they're coy;
 No, this kind of thing! That's just what they do when they think they're coy; Do not

ff So
 mind lit-tle things like that, my boy! That's what they do when they think they're coy.

rall. ad lib.
 that is the way they act when coy.
 Re-peat now af-ter me:—

Tempo di Valse.

Moderato.
 What is that?
 Sweet - heart, own sweetheart, bonny eyes,
 Sweet - heart, my own sweetheart, Lift up thy bon - ny eyes, —

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat! I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! Have

knee, A fie-ry flame for thee, Ar - dent love for

knee, And who dis-tinct-ly feels A fie-ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn, _____

thee! Shall I help you to

thee!

leggiero

Well yes, pray, help me to churn, You may

churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!

He'll _____ help you churn, Help you to churn, to churn, Yes, helper, yes

p

help me in churning, I churning you're learning, My love you'll be earning, yes, help me to

Learning this churning Her hand I am earning, I'm learning to help her

helper to churn, 'Tis right that you should help her churn, help her

churn. —

churn. —

churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my

sweet, sweetheart,

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, And

own sweet-heart, Lift up thy bon - ny eyes, And

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise.

bid with Love's fond art My drooping spir - its rise.

Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee And who for love doth burn!

Down on his peer-less knee Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me,

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning Her hand you are earning For

ad lib.

For love of me you churn. Oh! how I wish they'd go!

love of her I churn. Oh no!

love of her you churn. Oh no!

colla voce

Allegro moderato.

Three staves of musical notation, all containing whole rests.

Allegro moderato.

Piano introduction for the second system, featuring a treble and bass staff with eighth-note patterns and piano (*p*) dynamics.

Vocal and piano accompaniment for the first vocal line. The vocal staff begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a treble and bass staff with eighth-note patterns.

Churning, churning, churning all the live - long day, Earning, earning, earning wherewith -

Churning, churning, churning all the live - long day,

Vocal and piano accompaniment for the second vocal line. The vocal staff continues the melody. The piano accompaniment features a treble and bass staff with eighth-note patterns and some chords.

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly

al to pay. Churn - - ing, she does not care.

All the day. Churn - - ing, Take care!

*a tempo**rall.*

Col-in will declare That he loves me, loves me, loves on - ly
Love me, love on-ly me, love on-ly me,
Love him, yes, love him,

*a tempo**rall.*

me, Fa la la Fa la la Fa la
me, Fa la la Fa la la Fa la
Churning, churning heads are turning, with love burning, He is earning by his churning Every right to

*dim.**p**rall.*

la la fa la la la fa la la la fa la la la la la!
la la fa la la la fa la fa la la!
call you his, to call you his, fa la la!
dim. *p* *rall.*

No 7b

Annabel. *f* Come the bow-men in

Dame Durden. *f* Come the bow-men in

Allan. *f* Come the bow-men in

Robin and Tenors. *f* Come the bow-men in

Robin H. and Archers. *f* Come the bow-men in

Milkmaids and Chorus. *f* Come the bow-men in

PIANO. *mf*

Lin - coln green, Fin - er Archers wêve

Lin - coln green, Fin - er Archers wêve

Lin - coln green, Fin - er Archers wêve

We come un - to Not-tingham fair.

We come un - to Not-tingham fair.

Lin - coln green, Fi - er Archers wêve

Lin - coln green, *f*

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay,
 Vic - - tors are we in the fray,
 Vic - tors they, and how gal - lant and gay,
 nev - er seen, Vic - - tors in the fray,
 Clad in green they win the day,
 Vic - tors ev - er where val - or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un - to Nottingham fair, Mer - ry
 Vic - tors are we in the fray. We come un - to Nottingham fair, Mer - ry
 Vic - tors ev - er where val - or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. *cresc.* The Arch-er - y con - test is

sport we ev - er find is there. The Arch-er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

cresc.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, And all priz - es we've won.

done, *ff* And each prize we won.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

ff

in there, within there, what ho! —

in there, within there, what ho! —

For you, Lord Sher-iff, we a- wait, to—

in there, within there, what ho! —

in there, within there, what ho! —

in there, with-in there, what ho! —

in there, with-in there, what ho! —

in there, with-in there, what ho! —

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

fail us would be rash. So of our call be heedful, And come, produce the

Scarlet with Little John.

So of our call be heedful, And come, produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, no. Pro -

needful. For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate, And al - so produce the cash.

duce his ti - tle and his estate, And al - so produce the cash.

duce my ti - tle and my estate, And al - so produce the cash. We

duce his ti - tle and his estate, And al - so produce the cash.

duce his ti - tle and his estate, Likewise produce the cash.

duce his ti - tle and his estate, And al - so pro - duce the cash.

duce his ti - tle and his estate, Likewise pro - duce the cash.

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs knocker, We

deciso *ff*

marcato

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

marcato

knocker.

knocker.

knocker.

Sheriff. (enters)

ff

Come, come! — what means this

knocker.

knocker.

knocker.

knocker.

knocker.

Poco agitato.

Sheriff.

din so loud! Disperse, ye noi-sy crowd! — What means this din? Disperse, ye noisy crowd!

Little John.

Scarlet.

Dis -

Dis -

Dis -

ff

Little John.

ad lib.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And Scarlet.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

colla voce

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

pesante

Robin. *Andante.*

Sheriff. De-clare me now the Earl. _____

Scarlett. No

Then confer on him his ti - - - - - tle. *Andante.*

Sheriff. Earl are you, in sooth, ——— You vain, presump-tuous youth, You

Robin. What, no Earl? What, no Earl?

Sir Guy. What, no Earl?

Sheriff. vain, presumptuous youth!

What, no Earl?

marcato

The musical score is written for a scene with five parts: Robin, Sheriff, Scarlett, Sir Guy, and a piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'Andante' at the beginning and 'marcato' later. The lyrics are as follows:

Robin: (Silence)

Sheriff: De-clare me now the Earl. _____

Scarlett: No

Then confer on him his ti - - - - - tle.

Sheriff: Earl are you, in sooth, ——— You vain, presump-tuous youth, You

Robin: What, no Earl? What, no Earl?

Sir Guy: What, no Earl?

Sheriff: vain, presumptuous youth!

What, no Earl?

The piano accompaniment consists of two staves. It begins with a series of chords and then moves to a more active melody. The 'marcato' section is marked with a '7' and a '7' over the notes, indicating a change in tempo.

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.

mf misterioso

Sheriff.

f

This

Allegro pomposo.

statements true, you can - not move it, Here are the doc - u - ments to

Robin.

This is some trick mendacious.

prove it! Not so! it is ve - ra - cious

Sir Guy.

This is the Earl beyond all doubt - ing.

Little John.

At such an Earl we all are

Robin.

No Earl.

Sir Guy.

Of

Sheriff.

This is no trick mendacious. It is quite true.

Little John.

flout - - ing.

He is not the Earl.

Scarlet.

He is not the Earl.

No Earl.

No Earl.

Andante.

course, I am the Earl. _____

These pa - pers prove it quite; _____ I

They can't be right.

Andante.

They can't be right.

rall.

'Tis not right, No 'tis not right. *rall.*

They prove it quite, And must be right. *rall.*

made them all my - self, And know they're right. *rall.*

'Tis not right, No 'tis not right. *rall.*

'Tis not right, No 'tis not right. *rall.*

It is not right. *rall.*

'Tis not right, It is not right. *rall.*

Allegro agitato.

Marian. (aside)

If this young churl uncouth Is Hun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

cresc. molto not ac-cept his hand, I'll not ac-cept his hand.

Robin (spoken) Traitor, in the absence of the king, I know your will is law; but,

when the king returns from his crusades, I know that he will see justice done.

ff *rall.* *meno mosso*

Allegro moderato.

Sir Guy.

Sheriff.

Little John.

My friend, now take this good stout bow of yew,

This bow of

That good stout bow of yew.

Allegro moderato.

Let's hope he will.

Let's hope he will.

yew, ——— And come to Sherwood, join our jolly, jolly crew.

Come, join our

Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! In -

jol - ly, jol - ly crew. —

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin.

Sir Guy.

Sheriff.

rall.

He will be.

He will be.

reign beneath the green-wood tree. The king of outlaws you shall be. And

rall.

colla voce

Little John.

*a tempo**rall.*

where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

*rall.**a tempo*

Meno mosso.

Con tezza

Robin.

I take you at your word! your

neath the shades Of Sherwood for-est so gay are we.

Meno mosso.

*rall.**ff**rall.*

hand! And gladly I will join your gallant band.

Oh where is life so

Sir Guy.

Come away, come away.

We are glad all

Sheriff.

Come away, come away!

We are glad all

Little John.

Come away, come away. Oh where is life so

rall.

Come away, come away. Oh where is life so

*rall.**ff**rall.*

Tempo I.

fair and free? An out-law's life's the life for me.

this to see, 'Tis plain an out-law he will be.

this to see, 'Tis plain an out-law he will be. *rall.*

fair and free? An out-law's life's the life for me. In syl-van shades we're

fair and free? An out-law's life's the life for me.

Tempo I.

An outlaw's life's the life for me. —

For me. —

For me. —

jol-ly blades, An outlaw's life's the life for me. —

For me. —

rall.

Marian.

Annabel. Yes, faithful be.

Dame. D. and Allan.

Robin and Sir Guy.
Robin.

Farewell, until we meet again, Farewell to thee; Farewell! although a
Sheriff and Little John.

Tuck and Scarlet.

Moderato sostenuto.

Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain,

rall.
King I reign, E'er true I'll be. Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Chorus.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

rall.

farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so
 farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. Fare-well.
 Farewell to thee. Fare-well.
 Farewell to thee. Fare-well.
 Farewell to thee. Fare-well.

Vivace.
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee.
 Farewell to thee. *Robin.* Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee.
 Farewell to thee.
 Farewell to thee.

Vivace.

Marian.

way to the forest fair, There a King you may be, And a King who has not a

Robin.

way to the forest fair, There a King you may be, And a King who has not a

Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

You will know not

To the forest come.

You will know not

Marian.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.

cresc.

lay! Let us go to the wood so free. Come to the woods.
 So free. Then a - way, come a - way to the
 woods.
 So free. Then a - way, come a - way to the
 woods.
 So free. Then a - way, come a - way to the
 woods.

Come a - way, To the woods, Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry
 Come a - way. To the woods, Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry.
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods. No de - lay, no de - lay! For the life is so mer-ry
 for-est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee, fare- Annabel. there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare- way. Come then, come a - way! Fare - well to thee, fare- I'm now an Earl, an there, free for aye, Ev - er gay outlaws live, ever free from care, lads. there, free for aye, Ev - er gay outlaws live, ever free from care, lads. there, free for aye, Ev - er gay outlaws live, ever free from care, lads. well my love to thee, fare - well, well my love to thee, fare - well, well my love to thee, Farewell to thee, fare - well, Well meet a - Earl as all may see, fare - well, Come a - way, Come a - way, Come to the wood Come to the

fare - well, fare - well to thee. gain, fare - well, fare - well to thee. To the for - est fair and free. wood, The wood so free.

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Allegro moderato.

PIANO.

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

[illegible]

ff
Tra ra ra tra ra! — Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — We'll chase for the roe.

pp *ff*
go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

f *pp* *ff*

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

ff Where is band so gay As Rob - in's band in Lin - coln green? Their

rall.

life is gay, rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

rall.

1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross.
 2. The tailor grew wroth and exceeding fierce Crying Wife, bring my old cross.

f Zum, zum, zum, (Humming.)
f Zum, zum, zum, (Humming.)

marcato il basso

1. Yes, deft with an old cross - bow. _____
 2. Oh wife, bring my old cross - bow. _____

bow. _____ Just so. _____ One
 bow. _____ My bow. _____ And he

1. Yes, deft with an old cross - bow. _____
 2. Oh wife, bring my old cross - bow. _____

1. An old _____ cross - bow. _____
 2. My old _____ cross - bow. _____

pp *f*

day as he sat on his win - dow - ledge, Came a - winging a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

crow, jet-black crow, a jet - - black crow. — He
 crow, jet-black crow, that jet - - black crow. — He

1. Came fly - ing a jet - black crow. — He
 2. To slaugh - ter that jet - black crow. — He

1. A jet - - black crow. — He
 2. That jet - - black crow. — He

perched near by, and to caw be-gan, They heard him a-near and far. —
killed his fa-vor-ite pig outright, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
killed his fa-vor-ite pig outright, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
killed his fa-vor-ite pig outright, The crow cried, and flew a - far. —

rall.

Allegro giocoso.

mf

It takes nine tailors to make a man, So a
So a
So a
Yes, so a

pp La la la la la la la la! Yes, so a
pp Caw caw caw caw caw caw! Yes, a

Allegro giocoso.

pp

ninth of a man then you are, *ff* It takes nine

ninth of a man then you are, Tra la la

Ah yes, that's what you are, It takes nine

ninth of a man then you are, la la la la

ninth you are, that's what you are, Caw

tai-lors to make a man, *cresc.* man then you are. —

tra la la la la la! So a ninth of a man then you are. —

tai-lors to make a man, A ninth of a man then you are. —

So a ninth of a man then you are. —

la la la la! Yes, so a ninth of a man then you are. —

caw caw caw! So a ninth of a man then you are. —

cresc. *rall.* *ff*

Dal Segno al Fine.

No 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.

1. And it's

PIANO.

f deciso

declamato

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It
2. will ye love me true, my lass, And it's will ye love me true? — If

f colla voce

is — a draught of nut-brown ale I of - fer un - to ye. — All
not, I'll drink one flag-on more, And so fare - well to you. — If

humming in the tan-kard lads, It cheers the heart for - lorn, — Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

here's a friend to ev - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

CORN. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and
CORN. hale, — Through all my days I'll sing the praise Of brown Oc - to - ber

*Allan.**ff*

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!
Little John. ale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'
Sopr. I. II. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!
Ten. I. II. Yes, laugh, and quaff, lads, 'Twill make you stout and hale, ah!
OUTLAWS. Yes, laugh, and quaff, lads, 'Twill make you stout and hale, ah!
Bass I. II. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all — my days I'll sing the praise Of brown Oc-to-ber ale. —

Of

p Brown, nut-brown ale. — Of

p Brown, nut-brown ale. — Of

brown Oc-to-ber ale. —

1st verse. 2nd verse.

2. And its

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

1st verse. 2nd verse.

No 11. Tinkers' Song.

Sir Guy, Sheriff, Tinkers.

Allegro.

Sir Guy. 

Sheriff. 

Tinkers. 

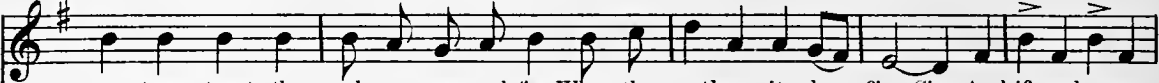
PIANO. 

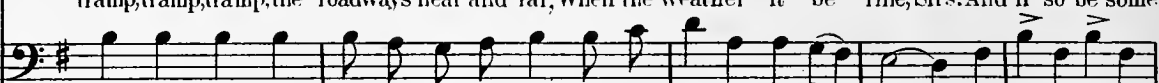


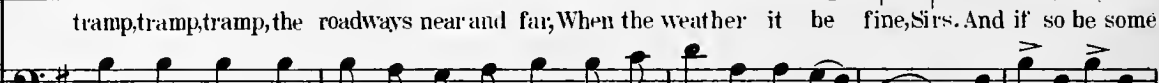


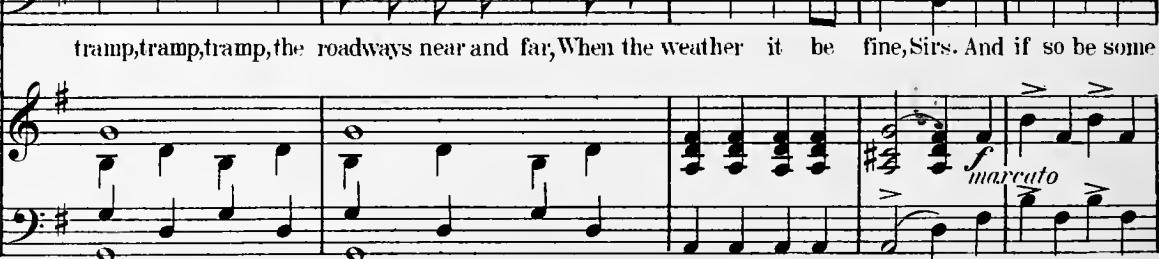












churl- ish lout Should make us sur- ly— answers, We straightway down his utt'rance out By

churl- ish lout Should make us sur- ly— answers, We straightway down his utt'rance out By

churl- ish lout Should make us sur- ly— answers, We straightway down his utt'rance out By

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap, And we tap, tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap, And we tap, tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs!

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

mf sempre staccato e leggiero

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

f

trade is brisk We frolic and we frisk As happy and gay as a King. —

pp

f

No 12, Sextette, Round and Scene.

Allegro moderato.

Robin Hood. *f* Oh, see the lambkins

Sir Guy. *f* Oh, see the lambkins

Sheriff. *f* Oh, see the lambkins

Little John. *f* Oh, see the lambkins

Friar Tuck. *f* Oh, see the lit-tle lambkins play, Oh, see the lambkins

Scarlet. *f* Oh, see the lambkins

PIANO. *f* *marcato il basso*

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The birds do pipe on ev-'ry tree, The

play!— The

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

cresc. they are full, so ver-y full of joy and glee. The merry lit-tle lambs,

they are full, so ver-y full of joy and glee. The merry little lambs, The lambs they

cresc. they are full, so ver-y full of joy and glee. Lambs do play be-

they are full, so ver-y full of joy and glee. Lambs do play be-

cresc. they are full, so ver-y full of joy and glee. Lambs play be-

they are full, so ver-y full of joy and glee. Lambs play be-

cresc. *ff* *mf*

bleat beside their dams, So full of glee. Oh dear, side their dams, Because they are so full of glee. Oh dear, side their dams, Because they are so full of glee. Oh side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me. dear, dear young maid, dear A - minta come with me. Oh dear A - min - ta come with me. Oh dam-, oh dear young maid, dear A - minta come with me. Oh dam-, oh dear, dear A - minta come with me, with me. Oh dam-, oh Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
 dam-sel fair, Spring is drear, Spring is win-try without thee.
 dam-sel fair, Spring is win-try without thee.
 dam-sel fair, Spring is win-try with-out thee.
 dam-sel fair, Spring is win-try with-out thee, yes, without thee.
 So fair, Spring is win-try with-out thee, with-out thee.

swear, Oh pay, my
 Now swear, ne'er doubt thee, Oh pay, my
 Now swear, now swear I may not doubt thee, Oh pay, my
 Now swear, swear I may not doubt thee, Oh pay, my
 Now swear I may not doubt thee, Oh pay, my
 I may not doubt thee, Re -

fair, this love, I can not live with-out thee! Right

fair, this love, I can not live with-out thee! Right

fair, this love, I can not live with-out thee! Right

fair, this love, I can not live with-out thee! Right

fair, this love, I can not live with-out thee! The frogs right wanton - ly do sing, right

pay my love, I can not live with-out thee! Right

wanton - ly do sing,

wanton - ly do sing, The daf-fo-dils do

wanton - ly do sing,

wanton - ly do sing, The daf-fo-dils do

wanton - ly do sing, The daf-fo-dils do bloom and spring,

wan - ton-ly do sing,

If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,
 If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 I'll seek my bier, I'll seek my lonely bier to die. —

rall.

Strephon loves her too, Strephon is so sly, So black his

Strephon loves her too, And Strephon ev-er is so sly, So black his

Streph - - - on loves her, he is sly, So black his

Streph - - - on loves her, he is sly, So black his eye, His rogu-ish

Streph - - - on, he is so sly, So black his eye, His rogu-ish

Streph - - - on, he is so sly, So black his eye, His rogu-ish

ff *rall.*

eye, — So black His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, so black his eye, His roguish eye. —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha ha ha ha!

rall. *a tempo*

sf *f*

It is the jol-li - est time, I think, When

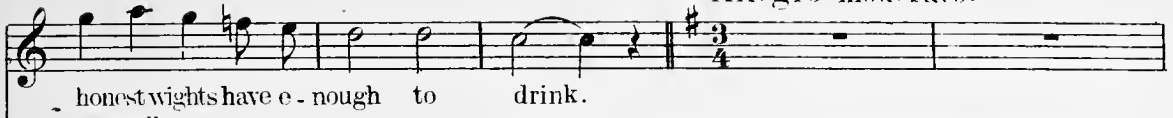
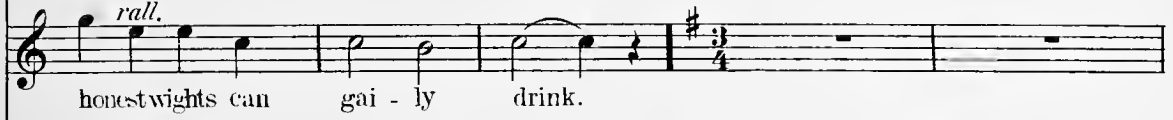
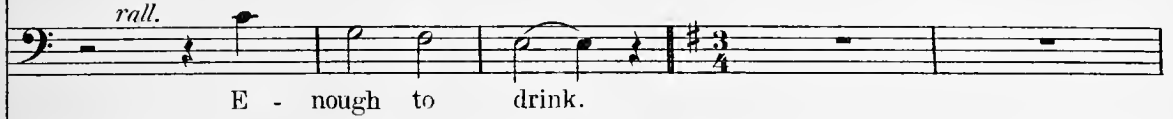
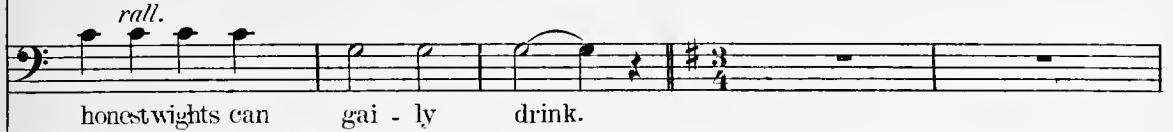
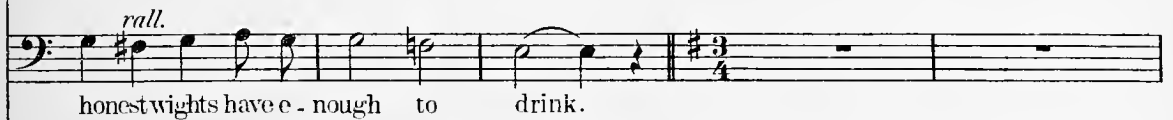
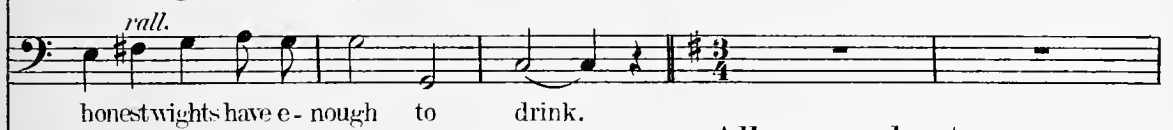
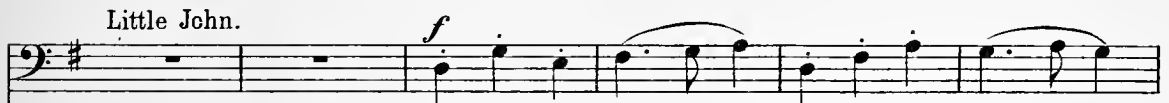
It is the jol-li - est time, I think, When

Ev -'ry one! Jolly good song! jol-ly well sung,

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

*rall.***Allegro moderato.***rall.**rall.**rall.**rall.**rall.***Allegro moderato.****Little John.**

Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

Più animato.

Drink with a -

O

ff marcato

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

p

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

p

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

p

Più animato.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

p

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Ha ha ha ha ha ha!

dogs are we! Ha ha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Tempo I.

Di rid-dle, lol di

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Ha ha ha ha ha ha ha!

rol! Ha ha ha ha ha ha ha! Fol di rid-dle,

Ha ha ha ha ha ha ha! Fol di rid-dle,

One should know When to stop, Then add no oth-er drop.

One should know When to stop, Then add no oth-er drop. Fol di rid-dle,

Then add no oth-er drop.

Più animato.

ff marcato

Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -

Più animato.

vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty, Try the ex -

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

poco a poco dim. -

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

poco a poco dim. -

gay! Ha ha ha ha! Ver - y, mer -

gay! Ha ha ha ha! Mer - ry -

gay! Ha ha ha ha! Mer - ry

poco a poco dim. -

mer-ry be! Ha ha ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

p *pp* *pp* *pp*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

f *f* *f* *f*

No 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

na - - - ture is at peace and rest;

Each bird that's sing-ing from its nest Givesto me its mes - sage

From one I love best Yon brightbrooklet gleam - - ing, To

poco rall. *a tempo* *cresc.* *rall.* *a tempo*

give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes, I have longed your face to see.

colla voce

Allegretto giocoso.

Ye birds, in a - zure wing - ing,

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing

a - far! And ev'ry blossom seems to tell me he is true, _

And his own voice is echoed by the streams so blue. I seem to hear

my love's voice near, ech - oed; 'Tis so

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

f. Ye birds, in a - zure wing - ing, How I welcome your sweet sing - ing;

Ti-dings of my love you bring a - far, And ev'ry song you're sing - ing

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me he is near.

No 14. Serenade, Duet and Scene.

Allegro moderato.

Robin. *sempre stacc.*

PIANO. *leggero*

mf

1. A Trou-ba-dour sang to his love, _____
 2. All day when the moon was a - sleep, _____

Who looked from her case - ment on high: _____ So
 That Trou - ba - dour sang his sweet lay: _____ To

long as the moon shines a - bove, _____ So long will I
 oth - er fair mai - dens who weep, _____ Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the
 sigh And who soft - ly re - ply They will love him for ev - - er and

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sky. The moon must shine for aye, Then hear my roun - de -
 aye. He on - ly vow'd to love When Lu - na shines a -

lay, bove, Hear my roun - de - lay. Ah! 'T was
 By the moon a - bove. Ah!

legato

thus sang sweet - ly the Trou - - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - - dy told him, in

rall. *a tempo*

a tempo

col roce

ten - der - est tone, Her heart was for ev - er his own.

rall. *p*

2.

e'er his own.

Moderato.

Marian.

Recitative.

So, gallant Rob-in, thou dost bring This ser-e -

Robin.

Moderato.

nade to me to sing.

nade to me to sing.

No ser-e - nade could ev-er tell How much I

Più mosso.

love thee, how much I love thee, how much I love thee, how much, how

Più mosso.

Moderato tranquillo.**Marian.**

I love thee well! Ah yes, he loves me so

Allan.

I'll have revenge! False is she,

Robin.

well, Ah yes, she loves me well ah! Yes, how

Scarlet.

Pray

Moderato tranquillo.

dear - - - ly! Al - lan's for - got - ten, or near - - - ly.

the fic - kle jade! Yet how I love that maid!

dear - - - ly I love, how well, No ser - e - nade ev - er could

do be calm and un - dis - mayed.

He is hand-some and gay, He has a most win-ning
 Ah! her scorn I will re-pay! She shall not say me
 tell. Give me hope, dear, I pray, Do not say me
 False is she, Then let her

way.
 nay. *p* If she says me nay, Her scorn I'll re-pay,
 nay! *p* Do not say me nay, But give me hope, I
 go. Prythee, love her no more. Be calm, I

cresc. Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever, My

cresc. Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She

cresc. pray you, Give hope to me! Ah say that you love me, will love me e'er, For

cresc. pray you, and come — a - way, Yes, come a - way, I

cresc.

ff heart is for ev-er your own, — Ah yes, I do love you, will

shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!

my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will

pray, Yes, come a - way, — a - way, yes,

love you for ev - er, My heart will be al-ways your own.

no! Not so! For she must be mine a - lone.

love me e'er, My heart is thine a - lone.

Come a - way, I pray, Yes, come a - way, I pray, come a -

Nought shall part us From each oth-er, I will love you for

I will part them From each oth-er, This to me is de -

Nought shall part us From each oth-er, I will love you for

way, Oh come a - way, I

aye! Ah yes. I love you, will love you for ev - er, My
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
 aye! Yes she loves - me, yes, yes she loves me, will love for aye, For
 pray! come, yes, come a - way, I

heart is for ev - er your own, My heart - is thine,
 she must be mine a - lone, Re - venge is mine,
 my heart is thine a - lone, my heart is thine,
 pray, yes, come a - way, my poor boy, come a - way. I

al *fine* *rall.* *pp*
 Ah yes, my heart is thine, ev - er thine.
 Ah yes, vengeance is mine, ev - er mine.
al *fine* *pp*
 Ah yes, my heart is thine, ev - er thine, ev - er thine.
 pray you, yes. come a - way.

Tempo di Valse.

Allan. *mf* Let us put him

Robin. *mf* Let us put him

Little John. *mf* Let us put him

Tuck. *mf* Let us put him

Scarlet. *mf* Let us put him

Soprani.

Tenori.

Bassi.

Chorus of Outlaws.

Tempo di Valse.

PIANO.

f deciso

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff In the stocks, in the stocks, in the

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, He's un-
stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have
stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have
stocks! For at us he gibes and mocks, Yes, he mocks. We have won
stocks! For at us he gibes and mocks, Yes, he mocks. We have won
stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-
done, He is cap-tive, our en-e-my, we win the game. He
won, He's un - done, He is cap-tive, our en-e-my, we win the game. He
won, He's un - done, He is cap-tive, our en-e-my, we win the game. He
He's un - done, He is cap-tive, our en-e-my, we win the game. He
He's un - done, He is cap-tive, our en-e-my, we win the game. He
won, He is cap-tive, our en-e-my, we win the game. He
done, We have won, He is cap-tive, our en-e-my, we win the game. He

is ours! the game is ours. Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks put him in, in the stocks! For at us he gibes and

rall.

mocks! To the stocks! We have won. He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, He's un - done,

mocks! To the stocks! We have won, He's un - done, he's un - done, he is

mocks! To the stocks! We have won, he's un - done,

rall.

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

ff *mf*

Allegro vivace.

155

the game.
won the game.
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood for-est the merri-est of lives Is our

mf

Allegro vivace.

He will
fair and free, And now the sheriff fast in gives him-self shall straightway
life, so fair and free. He will
life, so fair and free. He will
life, so fair and free. He will
He will
He will
fair and free, And now the sheriff fast in gives him-self shall straightway
life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! it's jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. His

He is ours! it's jol-ly, jol-ly fun To see him there. What's

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

share! What sport! Ah!

there! What sport! Ah!

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

Pryth-ee Master Sher-iff,
Pryth-ee, Sher-iff,
Pryth-ee, Sher-iff,



come a - way, come a - way. come a - way, come a - way. come a - way, come a - way. come a - way, Pryth-ee come a - way, Stocks are most be-com - ing to you, We must say. come a - way, Stocks be - come you, We must say. come a - way, Stocks be - come you, We must say.



Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight; Look at him, look at him, What a fright! Cer-tain-ly he's in a grue - some plight;

D. Durden.

[illegible]

Andantino.

Dame Durden.

Andantino.
Dame Durden.

faith-less one! you're in a gruesome plight! If you'd acknowl-edged me, If

you'd acknowl-edged me, Then all with you would have been right.

cresc.

ff

Sheriff.

(Quasi parlando)

Sheriff.
(Quasi parlando)

Woman, get thee gone, and let me die a-lone; If Guy would come with the King's men, I'd

p *a poco pressando*

Annabel.

Dame Durden.

Yes,

Robin.

turn the ta-les on them then, I'd turn the ta - bles on them then.

Little John.

Tuck. Scarlet.

Chorus.

rall.

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iffs in the stocks, in the

He is ours now! The Sher - iffs in the stocks, in the

He is ours now! The Sher - iffs in the stocks, in the

I am theirs now! in the

He is ours now! The Sher - iffs in the stocks, in the

He is ours now! The Sher - iffs in the stocks, in the

He is ours! in the

He is ours now! The Sher - iffs in the stocks, in the

Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

ff

in the stocks, in the stocks, We have won, He's un - done,

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

ff

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He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, We've won! Ah!

done, He's a cap-tive, our en - e-my We've won! Ah!

done, We've won! Ah!

The musical score is for a piece titled "The Captive" from a collection of songs for voice and piano. It is in 2/4 time and the key signature has one flat (B-flat). The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "He's a cap-tive, our en - e-my, We've won! Ah!". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands. The vocal parts enter in sequence, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts providing harmonic support. The piece concludes with a final "Ah!" and a piano flourish.

Allegro moderato.

Allegro moderato.

Here I am!

Archers.

Yield! Out - laws,

Yield! Out - laws,

Allegro moderato.

Sheriff. *ff* Let no man stir, Or straight his life is
(He is released)

Come, let me out, let me out. I'm free!

Yield! so yield!

Yield! so yield!

Marian. Annabel. *p* We're lost!

Allan. Dame D. *p* We're lost!

Sir Guy. All's lost! *p* We're lost!

done! We're brave as lions, for we're two to one! We're

Robin. Little John. *p* We're lost!

Tuck. Scarlet. All's lost! *p* We're lost!

All's lost! *p* We're lost!

Outlaws. All's lost! *p* We're lost!

All's lost! *p* We're lost!

Archers. We've won! *f* Hur - rah!

We've won! *f* Hur - rah!

Allegro a la Marcia.

ff brave as li - ons, for we're two to one, This out - law band we surely have un-done, In

Annabel.

Allan. Dame D.

Robin.

Sir Guy.

Little John.

Tuck. Scarlet.

Outlaws.

Poco meno.

Marian.

rall.

Yes, now all is lost to me,

They must now his cap-tives

Outlaws. Yes, now all is lost, we see,

And his cap-tives now are

Yes, now all is lost, we see,

And his cap-tives now are

Archers.

They our tri-umph see.

Poco meno.

They our tri-umph see.

be. Robin. Yes, all is lost!

Sir Guy. *con spirito* All is lost!

Sheriff. *ff.* Were brave as lions, for were two to one, This

we. They've won.

we. They've won.

Were brave as lions, for were two to one, This

They are lost, they are lost, Were brave as lions, for were two to one, This

Vivace a la Marcia.

All is lost! We must cap- -tives

I'll beat them yet! Still we may be -

out - law band we sure - ly have un - -done, In our stronghands their cap - ture's

out - law band we sure - ly have un - -done, In our stronghands their cap - ture's

They've won, We yet may beat

They've won, We yet may beat

out - law band we sure - ly have un - -done, In our stronghands their cap - ture's

out - law band we sure - ly have un - -done, In our stronghands their cap - ture's

Marian.

be, Annabel. Tho' tis true they're two to one.

be, Tho' tis true they're two to one.

free, be free, Tho' tis true they're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

two to one. *mf* It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

mf

erst— we had the worst,— Who laughs the last— laughs

loud - er far Than he — who laughs the first. — Now

Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

Allegro molto.

Robin.

ff A -

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows - tree! Sing

Little John.

ff A -

Tuck. Scarlet.

ff A -

Annabel with Sopr. I.

ff A -

Allan and Dame D. with Sopr. II.
Outlaws.

ff A -

Archers.

ff Sing

Allegro molto.

Sing

ff

las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry
 hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,

sostenuto

dread - ful gal - lows - tree. You have no pow'r to take my life — As
 Sir Guy. — — — — — We'll have his life!

rol-licking, rollicking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rol-licking, rollick-ing gal - lows - tree.

rol-lick-ing, rollick-ing gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, — For Mar - i-an must be my wife, — It
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

must be his wife?

Allan. Dame D. Be-cause it is the King's com - mand.

You have no pow'r, no pow'r to take his

is the King's com - mand.

Sir Guy.

Little John. We have no pow'r!

Tuck. Scarlet. You have no pow'r!

You have no pow'r!

Chorus. You have no pow'r, no pow'r to take his

You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For

life, his life, no pow'r to take his life, For

To take my life, You have no pow'r, No, no, For

To take his life, You have no pow'r, No, no, For

To take his life, his life, No, no, For

To take his life, his life, No, no, For

life As we, of course had plann'd, For

life As we, of course had plann'd, For

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Mar-i-an must be, must be his wife, Because it is the King's com-

Mar - i-an must be his wife, It is the King's com-

Mar - i-an must be my wife, my wife must be, It is the King's com-

Mar - i-an must be his wife, his wife must be, It is the King's com-

Mar - i-an must be his wife, Because it is the King's com-

Mar - i-an must be his wife, Because it is the King's com-

Mar - i-an must be his wife, It is the King's com-

Mar - i-an must be his wife, It is the King's com-

Valse lento.

Valse lento. Marian. *rall.* *a tempo*

mand. Annabel. Nothing shall part my love from me, *a tempo.* Whate'er thou

mand. Allan. *f* *a tempo.* Nothing shall part my love from me, Whate'er thou

mand. Nothing shall part my love from me, *a tempo.* Whate'er thou

mand. Nothing shall part my love from me, *a tempo.* Whate'er thou

mand. Whate'er thou

mand. Whate'er thou

mand. *a tempo.*

Valse lento. *rall.* *a tempo*

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art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,

rall. **Allegro agitato.**

I will be faith-ful, my own love, to thee.
 I will be faith-ful, my own love, to thee.
rall. I will be faith-ful, my love, to thee.
rall. I will be faith-ful, my own love, to thee.
rall. Sheriff. I will be faith-ful, my own love, to thee.
 You're
 I will be faith-ful, my love, to thee.
rall. I will be true, love, to thee.
Allegro agitato.

Marian.

Robin.

molto marcato

How so?

How so?

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - ry stocks and chains And the rol - lick - ing gal - lows - tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er

Allan. Dame D. nev - er, yes, nev - er

Robin. Ah! nev - er, yes, nev - er

L. John. Ah! nev - er, yes, nev - er

Tuck. Ah! nev - er, yes, nev - er

Scarlet. Ah! nev - er, yes, nev - er

Ahl nev - er, yes, nev - er

ff hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

ff hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

Marian. *Andante.*

gal - lows-tree. Too true, a - las,

Annabel.

gal - lows-tree. Too true, from you,

Allan.

gal - lows-tree. Too true, from you,

Dame D.

gal - lows-tree. Too true, from you,

Robin.

gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must

Sir Guy.

Ha ha! Ha ha!

Sheriff.

Ha ha! Ha ha!

Little John.

gal - lows-tree. Ah me! from you,

Tuck.

gal - lows-tree. Ah me! from you,

Scarlet.

gal - lows-tree. Ah me! from you,

gal - lows-tree. *pp* Ah me! from you,

gal - lows-tree. *pp* Ah me! from you,

Andante.

p

Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hope's bright star may still be
too true, a-las, too true.
too true, a-las, too true.
too true, a-las, too true.
part, yes, part from you.
Yes, we will part these two.
Yes, we will part these two.
too true, a-las, too true.
too true, a-las, too true.
too true, a-las, too true.
too true.
too true.

Andante maestoso.

f molto largamente

cresc.

shin - ing; Fear not, my love, though cru-el fate may — part us,

*cresc.***Pressante.**

now, — Yes, while Hope's bright star is cheering us by brightly shin - ing,

Annabel.

Yes, while Hope's bright star is cheering us by brightly shin - ing,

Allan.

Yes, while Hope's bright star is cheering us by brightly shin - ing,

Dame D.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Robin.

Yes, while Hope's bright star is cheer - ing us by shin - ing,

Sir Guy.

Yes, while Hope's bright star is cheer - ing us by shin - ing,

Sheriff.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Little John.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Tuck.

Yes, while is cheer - ing - ly shin - ing,

Scarlet.

Yes, while is cheer - ing - ly shin - ing,
cheering us by brightly shin - ing,

Chorus. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Yes, while is cheer - ing - ly shin - ing,

Pressante.

Do not de - spair, But hope and dare.

Allan. Do not de - spair, But hope and dare.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John. Do not de - spair, But hope and dare.

Dame D. Do not de - spair, But hope and dare.

with Sop. II. Do not de - spair, But hope and dare.

Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Tuck Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Scarlet with Basses.

Più mosso.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

Più mosso.

molto f

Yes, we must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

Yes, we must part, must part, my love, the King's com-

Yes, they must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

ff They must part, they must part, Yes, they two must part, the King's com-

They must part, they must part, Yes, they two must part, the King's com-

ff *stentato*

rall. *accel.*

mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command they must o - bey.

mand, the King's com-mand they must o - bey.

mand, the King's com-mand they must o - bey. Come a - way from the for - est, a - way from the

ff *accel.* *rall.*

The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey; Come a - way from the for - est to Not - ting-ham
 wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 town, now, come a - way.
 town, now, come a - way.
pesante
rall.

Act III.

No 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

(working as he sings)

Let ham-mer on an - vil ring, And the

forge-fire bright - ly shine, Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine, At this

(comes forward)

ff

peace - ful trade of mine. The

f

sword is a weap-on to con-quer fields, I hon-or the man who

largamento

p tranquillo

shakes it, But naught is the lad who the broad-sword wields Com -

cresc.

cresc.

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)

ff *stentato*

ff

ring, ring, ring! The forge-fire so bright-ly shine.

poco rall.

poco rall.

Più mosso.***ff****giocoso*

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

simile

I had a cup I would straight-way pledge The Ar - - -

-mourer, that is I.

1.

Let I.

2.

No 17. Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

The musical score is written for voice (Allan) and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Andante con moto." The piano part starts with a *f marcato* dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The voice part enters with the lyrics "In olden times St Swithen's chimes Rang". The piano accompaniment consists of chords and moving lines in both hands. The score continues with the lyrics "blithely ev'ry hour" and "From out the old gray tow'r; 'Neath". The chorus section is marked "CHORUS." and features the lyrics "From out the old gray tow'r, From the tow'r." repeated. The piano accompaniment for the chorus is more active, with many chords. The final line of the score has the lyrics "Swith-en's shade A gen-tle maid Dwelt fair as an-y flow'r. She". The piano part concludes with a final chord.

f marcato *legato*

In olden times St Swithen's chimes Rang

p dolce

blithely ev'ry hour From out the old gray tow'r; 'Neath

pp

CHORUS. From out the old gray tow'r, From the tow'r.

pp From out the old gray tow'r, From the tow'r.

Swith-en's shade A gen-tle maid Dwelt fair as an-y flow'r. She

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. — She heard St Swithen's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, — Ding dong bell, For wedding-peal or fu - ner - al - knell Your

She loved the chimes.

She loved the chimes.

mf

mes-sage ev - er tell, ye— chimes, Ring out, ye—

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring, Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed-ding-peal or a funer-al-knell Your mes-sage ev - er tell, ye—

wed-ding-peal or a funer-al-knell Your mes-sage tell, ye chimes,

peal or knell, Ring out.

chimes, — Ring out, — ye — chimes, oh

ring out, ye bells, Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

poco a poco dim. al fine

ring of joy, of

poco a poco dim. al fine

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong

poco a poco dim. al fine

joy or woe, ring, ye bells. —

rall. p

ding dong ding dong ding dong ding dong bells. —

rall. pp

ding dong ding dong bells. —

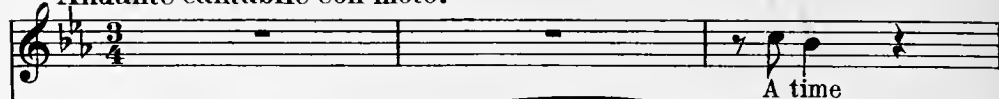
rall. pp

No 18. Duet.

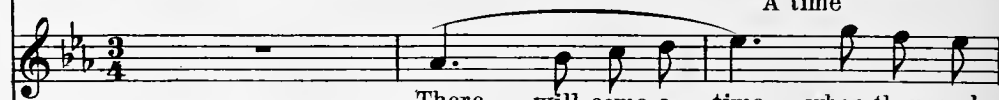
Marian and Robin.

Andante cantabile con moto.

Marian.



Robin.

*Andante cantabile con moto.*

PIANO.



will come,

And ne'er shall part, ne'er shall

I, love, shall be one, And nev - er shall part,

part, Now love will be ours.

Love ev-er-more will then be ours.

p placido

That happy day

Fate, oh speed that hap-py day, Dear - est, best of all!

f *cresc.*
 Fate, oh speed that hap-py day,
 When thou wilt be mine for aye.

So dear, so dear, oh speed the
 So dear to me, oh speed the

ff
 day, that dis-tant, hap-py day thou wilt be mine. My heart is
 day, that dis-tant, hap-py day thou wilt be mine.

poco rall.
 thine, E'er faith-ful to thee.
 Ah! is thine a-lone, love, E'er faith-ful to thee.

Con passione.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,

Vain - ly will sor - row try to sev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

Heart to heart we will a - bide, Heart to heart we will a - bide.

Heart to heart we will a - bide, Heart to heart we will a - bide.

mf Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

mf Ah! speed that day, that day so dis - tant, so dear, that day so dear,

mf *dolce*

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

f

tried, I will be ev - er at thy side.

tried, I will be at thy side.

Poco rubato.

A time will come, we will not
There will come a time when thou and I ne'er will

Poco rubato.
pressando

part. *dolce*
part. Ah! faith - ful to thee, what -

e'er the fu - ture may be bring - - - ing, Love e'er shall

cresc. Ah! yes,
cheer us if clouds of sor - row low'r.

cresc.

faith - ful to thee, In bright-est sun-shine and in
 True to
 show'r, Yes, faith - ful ev - er to thee; I'll faith-ful
 thee, Yes, faith - ful ev - er to thee; I'll faith-ful
 be, for ev - er true, so true, my own, I'll be to
 be, for ev - er true, so true, my own, I'll be to
 thee.
 thee.
 dim. rall. p

pressando e cresc.
pressando e cresc.
pressando e cresc.
ff rall.
ff rall.
ff rall. colla voce

No 19. Quintett.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

PIANO.

Allegro vivace.

Sheriff. *Giocoso*

Friar Tuck.

1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Tuck.

1. What tho' our clothes be
2. I sing un - til my

1. No mat-ter what care on us may bear, What tho' our clothes be
2. When dinners are cold and old wives scold, I sing un - til my

loo - ral, lay. No mat-ter what care on us may bear,
loo - ral, lay. When dinners are cold and old wives scold,

loo - ral, lay. What tho' our clothes be
loo - ral, lay. I sing un - til my

out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than

out of style? Though poverty's ills bring bit-ter pills, I'll swallow them and smile the while, Their
throat is sore. When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than

out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than

Though poverty's ills bring bit-ter pills, I'll swallow them and smile the while, Their
When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than

out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than

ff

bit - ter-ness be - guile! Sing tid-dy fa la, sing tid-dy fa la, sing fa la
 e'er I sang be - fore! Sing tid-dy fa la, sing tid-dy fa la, sing fa la

ff

bit - ter-ness be - guile! Sing tid-dy fa la, sing tid-dy fa la, sing fa la
 e'er I sang be - fore! Sing tid-dy fa la, sing tid-dy fa la, sing fa la

ff

bit - ter-ness be - guile! Sing tid-dy fa la, sing tid-dy fa la, sing fa la
 e'er I sang be - fore! Sing tid-dy fa la, sing tid-dy fa la, sing fa la

ff

bit - ter-ness be - guile! Sing tid-dy fa la, sing tid-dy fa la, sing fa la
 e'er I sang be - fore! Sing tid-dy fa la, sing tid-dy fa la, sing fa la

bit - ter-ness be - guile! la la
 e'er I sang be - fore! la la

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

1-2. la! life is short, let life be gay, be gay,

Giacoso

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too - ral -

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

lay. — Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing fa — la lay! Ah! *ff*

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall.
cark-ing care, pray chase a-way, Sing tid-dy fa la la lay.____

rall.
cark-ing care, pray chase a-way, Sing tid-dy fa la la lay.____

rall.
pray chase a-way, Sing tid-dy fa la la lay.____

rall.
cark-ing care, pray chase a-way, la lay.____

rall.
Sing tid-dy fa la la lay.____

No 20. Country Dance.

Allegro vivace.

Soprano I. II.

Tenor Bass.

PIANO.

Hap - py day! Hap - py day! Let's be

gay!

Yes, be gay! Hap - py

Hap - py day!

Hear the wedding bells a - ringing, To the bonny birds let us be

day! Bells are ringing Sweet and clear, Let's be

Bells are ringing Sweet and clear, Let's be

sing - ing, Wreaths of ros - es we are bring - ing, Hear the mer - ry bells a - ringing

sing - ing, Ros - - - es bring - ing, Bells are ringing

sing - ing, Ros - - - es bring - ing, Bells are ringing

sweet and clear. We'll greet the bride so fair, fair.

sweet and clear, We'll greet the bride so fair, fair.

Allegro.

Fa la! Fa la! Trip a mer - ry dance hi - lar - i - ous, Light - ly, bright - ly

Light - ly, bright - ly

Allegro.

Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

lar - i - ous, Light - ly and bright - ly we cel - e - brate the fair. Dance so

lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and — so mad - ly,

gai - ly light - ly, mad - ly, Dance your

so gai - - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ev - er

best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

rest. Then *ff* Fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

Fa la fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

bright - ly, Trip in meas-ures mul-ti - fa - ri - ous! Fa la fa la la

bright - ly, Dance meas - ures va - ri - ous! La fa

Dance in meas-ures mul-ti - fa - ri - ous. *cresc.* This wed-ding - day we must be

la la la la la

fa la la Dance so light-ly, so gai - ly,

gay, *cresc.* Dance then so bright - ly, *sempre* Yes, dance so mer-ri-ly and ev-er

bright-ly, so gai - ly and bright - ly. La la

cresc. *sempre*

dance ver - y cheer - i - ly In mea - ures quite mul - ti - fa - ri - ous, And in a
la la la la la la la la We will

man - ner hi - lar - i - ous, Yes, we will make hol - i - day. Fa la fa la!
make hol - i - day, We'll make hol - i - day. Fa la!

Dance a mer - ry dance hi - lar - i - ous, Trip - ping so gai - ly, so mer - ri - ly, so
gai - ly so

light - ly, so bright - ly, Be mer - ry and make hol - i - day.

light - ly, so bright - ly, Be mer - ry and make hol - i - day.

No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

Chorus.

Soprani.

Tenori. Bassi.

PIANO.

Now let _____ each bonny bridegroom take his bonny bride, The

In

We'll wed in-deed!

door _____ of yon-der church must now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

Dame Durden.
that will oth-ers take the lead. **Allan.**

Sir Guy. You shall not wed these dam-sels, no! Your

Friar Tuck. I'll take the lead.
that will oth-ers take the lead.

that will oth-ers take the lead.
that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)
I will o-bey that fate-ful chime, If

Allan.
plan we yet will o-ver-throw.

Friar Tuck.
If

ff marcato

Allegro moderato.

(The doors of the church are thrown open.)

rall. Marian, Annabel, a 2.

Robins should not come in time, in time! Dame D. Allan. We're saved! they

Sir Guy. We're saved! they

Sheriff. What's this? they

Friar Tuck. *rall.* What's this? they

Robin will be here on time, on time!

Chorus. What's this? they

What's this? they

rall. **Allegro moderato.**

f marcato

cresc. *ff*

come! They're here to save!

come! They're here to save!

cresc. *ff*

come! They're here to save!

cresc. *ff*

come! They're here to save!

Outlaws. Robin Little John and Tenors.
Friar Tuck and Basses.
Scarlet

ff Vic-t'ry, we con-quer at last!

ff Vic-t'ry, we con-quer at last!

cresc. *ff*

come! They're here to save!

ff

come! They're here to save!

cresc. *sempre* *ff*

Moderato.

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Robin. *mf con sentimento*

Sir Guy Vic-try! we con-quer at last! Love, now we nev-er

Dan-ger is o - ver and past, at last!

Sher. Dan-ger is o - ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Vic-try! we con-quer at last, at last!

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Moderato.

Marian.

Robin. Yes, lov-er mine! *cresc.* *f* Safe in my shelfring arms thou art My own sweet

more will part, What-e'er be - tide,

Chorus.

cresc. *f*

Marian. Annabel. a 2.

Allan. Dame D. Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Robin. Love, now we nev-er more will part, What-e'er be - tide,

bride. Love, now we nev-er more will part, What-e'er be - tide,

Sir Guy. Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

rall.

Safe in thy shel-tring arms am I, My dear-est, I'll be thy bride.

Safe in thy shel-tring arms thou art, Now my own sweet bride.

rall.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

rall.

Safe - ly they meet, no more to part, The bride-groom and bride.

Safe - ly bride-groom and bride.

Safe - ly bride-groom and bride.

Safe - ly bride-groom and bride.

rall.

Safe - ly bride-groom and bride.

ff *Più moto.*

'Tis well! and the day is ours! A-way!

The day is ours! Let's haste from this place a -

'Tis well! and the day is ours! A-way!

'Tis well! and the day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ff *Più moto.*

We win the day, Now let's a - - way! A - way!

way! We win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

They win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

932

(A Messenger enters.)

Ah! who is this?

Ah! who is this?

Ah! who is this?

'Tis from the

Ah! who is this?

Ha! Who is this?

Ha! Who is this?

ff

What is this? What is this?

King! Sir Sher-iff, read!

The King!

The King!

9321

Read, Sher - iff, read! — 'Tis from the

Read, Sher - iff, read! — Robin. Sir Guy. The

Read, Sher - iff, read! — The

Little John *ff* The

See, he doth bring a par-don from the

The

Read, Sher - iff, read! — The

Read, Sher - iff, read! — The

King! 'Tis from the King! A par - don from the

King! The King! Robin. A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! A par - don from the King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

Allegro vivace.

came as a cav-a - lier To seek ^{a2.} {my her} own, {my her} on - ly love, Tho' clouds were dark and

Robin meet.

Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet. She's found her on - ly love,

Little J. free. She's found her on - ly love,

free. Scarlet. Tuck. She's found her on - ly love,

free.

free.

free.

free. She's found her on - ly love,

Allegro vivace.

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Sheriff. Little John. Little J. ff

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove.

Skies now are blue a - bove.

gal-lant out-law crew; But man-y a match we yet may have with your bow of

gal-lant out-law crew; Yes, 'tis most

Robin, Sir Guy.

gal-lant out-law crew; But man-y a match we yet may have with your bow of

Sheriff.

Yes, 'tis most

Little John.

gal-lant out-law crew; Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

yew. She came as a cav-a-lier To seek her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

Sher. yew. She came as a cav-a-lier To seek her own and on-ly

Little J. true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out - law crew, Mer - ry is the

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer - ry is the

well to old Sherwood gay, and to all the out - law crew, Mer - ry is the

well to the wood and the out - law crew, Mer - ry is the

well to the wood and the out - law crew, Mer - ry is the

gal-lant out-law crew, Mer - ry is the out-law

well to old Sherwood gay, and to all the out - law crew, Mer - ry is the

well to the wood and the out - law crew, Mer - ry is the

well to the wood and the out - law crew, Mer - ry is the

life, the life ev-er gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay und free. Fare-well to old Sher-wood

life ev-er gay and free, life ev-er gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life, ev-er gay and free, gay and free. Fare-well to old Sher-wood

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

molto f *pressando* *f*

End of the Opera.



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"Rob Roy:"

by

REGINALD de KOVEN.

Act I.

Arranged for the Piano

by

Wm K. BASSFORD.

Piano.

Allegro moderato.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass staff in 3/4 time, marked 'Allegro moderato.' and 'p' (piano). It includes a 'r.h.' (right hand) and 'l.h.' (left hand) marking. The second system continues the melody and accompaniment, featuring a 'mf' (mezzo-forte) dynamic. The third system shows a more complex texture with triplets and a 'p rall.' (piano, rallentando) marking. The fourth system includes a 'p' marking and a 'mf' marking. The fifth system concludes with a 'p' marking. The score is marked with various dynamics including 'p', 'mf', and 'f' (forte), and includes articulations such as 'r.h.', 'l.h.', 'poco cresc.', 'rall.', and 'mf'. There are also repeat signs and asterisks indicating specific musical points.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with various accidentals. Bass staff contains chords. Dynamics include *f* (forte) and *pp* (pianissimo). A fermata is present over a note in the bass staff. A double bar line with repeat dots is at the end.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics include *pp* (pianissimo). A fermata is present over a note in the bass staff. A double bar line with repeat dots is at the end.

Third system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains eighth-note patterns. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics include *f* (forte) and *marcato.* (marcato). A fermata is present over a note in the bass staff. A double bar line with repeat dots is at the end.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords. Bass staff contains chords and eighth-note patterns. Dynamics include *p cresc.* (piano crescendo), *p rall.* (piano rallentando), and *dolce.* (dolce). A fermata is present over a note in the bass staff. A double bar line with repeat dots is at the end.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with triplets. Bass staff contains chords and eighth-note patterns. Dynamics include *cresc.* (crescendo).

First system of the musical score. The right hand features a melody with triplets and eighth notes. The left hand provides a bass line with eighth notes and rests. The key signature has one flat (B-flat).

marcato la melodia.

Second system of the musical score. The right hand continues the melody with chords and eighth notes. The left hand has a bass line with eighth notes and rests. The key signature has one flat.

cresc.

Third system of the musical score. The right hand features a melody with eighth notes and chords. The left hand has a bass line with eighth notes and rests. The key signature has one flat.

mf placido.

Fourth system of the musical score. The right hand features a melody with eighth notes and chords. The left hand has a bass line with eighth notes and rests. The key signature has one flat. The system includes a first ending bracket and a 'rall.' marking.

Allegro con spirito. (Entrance and Song.)

Fifth system of the musical score. The right hand features a melody with eighth notes and chords. The left hand has a bass line with eighth notes and rests. The key signature has one flat. The system includes a 'p' marking and a 'cresc.' marking.

Sixth system of the musical score. The right hand features a melody with eighth notes and chords. The left hand has a bass line with eighth notes and rests. The key signature has one flat. The system includes 'p', 'mf', and 'f' markings.

This page contains five systems of musical notation for a piano piece, written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs).

The first system begins with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes, with some chords. A dynamic marking of *p* (piano) is present in the fourth measure.

The second system continues the melodic and harmonic development, with various note values and rests.

The third system includes a dynamic marking of *mf* (mezzo-forte) in the fifth measure.

The fourth system features a dynamic marking of *ff* (fortissimo) in the second measure, followed by a *rall.* (rallentando) marking in the fourth measure, and an *a tempo.* (allegretto) marking in the sixth measure.

The fifth system concludes the page with a final cadence, featuring a treble clef and a bass clef.

First system of musical notation. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The time signature is common time (C). The piano part starts with a *mf* (mezzo-forte) dynamic and ends with a *f* (forte) dynamic. The vocal part is marked (Flora.) and includes a *f* dynamic. The system concludes with a double bar line.

Allegro moderato.

Second system of musical notation, continuing the piano part. The tempo is marked *Allegro moderato.* The system concludes with a double bar line.

Third system of musical notation. The piano part continues. The tempo changes to *poco rall.* (poco rallentando) and then to *a tempo.* The system concludes with a double bar line.

Fourth system of musical notation, continuing the piano part. The system concludes with a double bar line.

Fifth system of musical notation, concluding the piano part. The system concludes with a double bar line and a *f* (forte) dynamic marking.

Allegro con spirito.



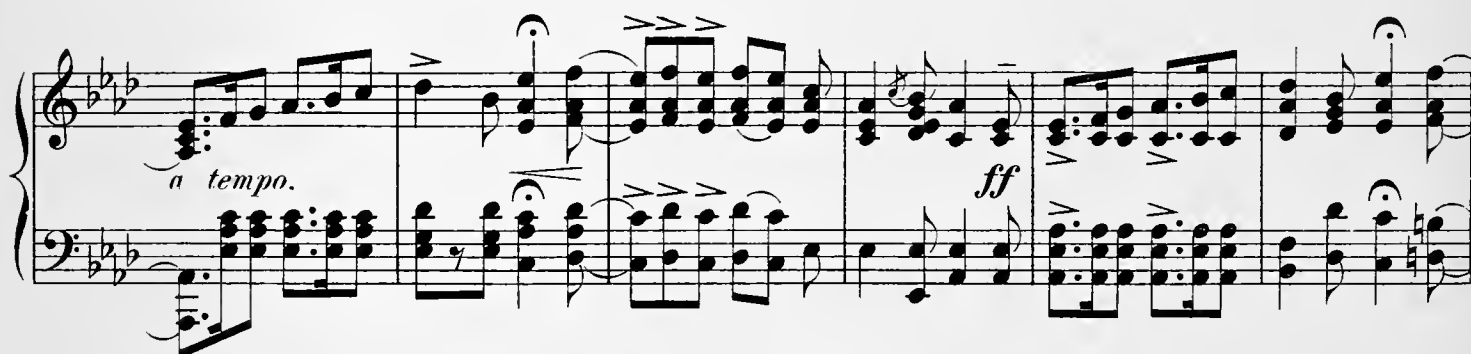
First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music is written for piano. The first measure has an accent (>) over the first eighth note. The second measure has an accent (>) over the first eighth note and a fermata over the second eighth note. The third and fourth measures are marked *pp* (pianissimo) and consist of sixteenth-note chords. The fifth measure is marked *mf* (mezzo-forte) and consists of eighth-note chords.



Second system of musical notation. The key signature is three flats and the time signature is 6/8. The music is written for piano. The first measure has an accent (>) over the first eighth note. The second measure has an accent (>) over the first eighth note. The third and fourth measures are marked *pp* (pianissimo) and consist of sixteenth-note chords. The fifth measure is marked *mf* (mezzo-forte) and consists of eighth-note chords.



Third system of musical notation. The key signature is three flats and the time signature is 6/8. The music is written for piano. The first measure has an accent (>) over the first eighth note. The second measure has an accent (>) over the first eighth note. The third and fourth measures are marked *ff marcato.* (fortissimo marcato) and consist of sixteenth-note chords. The fifth measure is marked *rall.* (rallentando) and consists of eighth-note chords.



Fourth system of musical notation. The key signature is three flats and the time signature is 6/8. The music is written for piano. The first measure is marked *a tempo.* (al tempo) and consists of eighth-note chords. The second measure has an accent (>) over the first eighth note. The third and fourth measures are marked *ff* (fortissimo) and consist of sixteenth-note chords. The fifth measure is marked *ff* (fortissimo) and consists of eighth-note chords. The sixth measure has an accent (>) over the first eighth note.



Fifth system of musical notation. The key signature is three flats and the time signature is 6/8. The music is written for piano. The first measure has an accent (>) over the first eighth note. The second measure has an accent (>) over the first eighth note. The third and fourth measures are marked *ff* (fortissimo) and consist of sixteenth-note chords. The fifth measure is marked *p* (piano) and consists of eighth-note chords. The sixth measure has an accent (>) over the first eighth note. The system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

Andante con moto. (Duet. Flora and the Prince.)

First system of musical notation for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 12/8. The music is marked *mf* (mezzo-forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line, marked *ff* (fortissimo) in the first measure. The left hand has a more active role with sixteenth-note patterns. The system concludes with a *p* (piano) and *rall.* (rallentando) marking.

Third system of musical notation. This system includes specific hand assignments: *l.h.* (left hand) and *r.h.* (right hand). The right hand plays a melodic line with slurs, while the left hand has a rhythmic accompaniment. The tempo remains *Andante con moto*.

Fourth system of musical notation. The right hand features a melodic line with a slur, and the left hand continues with a steady accompaniment. The tempo is still *Andante con moto*.

Fifth system of musical notation. The system begins with a *f* (forte) and *rall.* (rallentando) marking. The right hand has a melodic line, and the left hand provides a harmonic base. The system ends with a *sfz* (sforzando) marking.

l.h. *f r.h.*

l.h. *r.h.* *f* *ff*

l.h. *mf*

molto f *cresc.* *rall.*

rall. *mf* *a tempo.*

Allegro, à la Valse. *mf* *sostenuto.* *p*

The musical score consists of six systems of staves. The first system includes the instruction *And.* with an asterisk. The second system includes *And.* with an asterisk and *p.*. The third system includes *con tenerezza.*. The fourth system includes *poco rall.* and *a tempo.*. The fifth system includes *cresc.*. The sixth system includes *l.h.* and *ff*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a series of chords and a melodic line. The bass staff provides a harmonic foundation with chords and a few moving lines. The tempo marking *accel.* is present in the first measure, and the dynamic marking *f* appears in the fifth measure.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some grace notes. The bass staff has a more active line with eighth notes. The dynamic marking *mf* is in the first measure, and *rall.* is in the fifth measure.

Allegro. (Town Crier's Song.)

Third system of musical notation, starting with a treble staff featuring a melodic line with accents. The bass staff has a rhythmic accompaniment. The dynamic marking *f* is in the first measure, *sfz* in the fifth measure, and *martellato.* in the sixth measure.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece continues with various musical notations including slurs and accents.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. The dynamic marking *ff* is in the fifth measure.

First system of musical notation. The key signature is two sharps (F# and C#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. A forte (*ff*) dynamic marking is present in the right hand.

Second system of musical notation. The right hand has a melodic line with eighth notes, marked *rall.* (rallentando). The left hand has a bass line with eighth notes. A tempo change to *a tempo.* is indicated. A first ending bracket with an 8-measure count is shown above the right hand.

Third system of musical notation. The right hand has a melodic line with eighth notes, marked *ff martellato.* (fortissimo, staccato). The left hand has a bass line with eighth notes. A first ending bracket with an 8-measure count is shown above the right hand. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, marked *poco rall.* (poco rallentando). The left hand has a bass line with eighth notes.

lunga.

Allegro comodo.

*p**a tempo.**ff**f pomposo**cresc.**f**ff**ff**sfz**sfz*



(Captain Sheridan and English Soldiers.)

Allegro con spirito.

8

First system of musical notation for piano. The treble clef staff has a whole rest in the first measure, followed by a melodic line starting in the third measure. The bass clef staff has a continuous accompaniment of eighth notes. The dynamic marking *mf* is placed above the first measure of the bass staff.

Second system of musical notation for piano. The treble clef staff continues the melodic line. The bass clef staff continues the eighth-note accompaniment. The dynamic marking *cresc.* is placed above the second measure of the bass staff.

Third system of musical notation for piano. The treble clef staff has a melodic line with some rests. The bass clef staff has a continuous accompaniment. The dynamic marking *ff marcato.* is placed above the second measure of the bass staff.

Fourth system of musical notation for piano. The treble clef staff has a melodic line with some rests. The bass clef staff has a continuous accompaniment. The dynamic marking *sfz mf.* is placed above the second measure of the bass staff. The tempo marking *Allegro.* is placed above the treble staff.

Fifth system of musical notation for piano. The treble clef staff has a melodic line with some rests. The bass clef staff has a continuous accompaniment. The dynamic marking *p.* is placed above the first measure of the bass staff. The dynamic marking *cresc.* is placed above the second measure of the bass staff. The dynamic marking *sfz f* is placed above the third measure of the bass staff. The dynamic marking *p* is placed above the fourth measure of the bass staff. The tempo marking *marcato il basso.* is placed below the first measure of the bass staff.

Sixth system of musical notation for piano. The treble clef staff has a melodic line with some rests. The bass clef staff has a continuous accompaniment. The dynamic marking *b.* is placed above the second measure of the bass staff.

First system of musical notation. Treble and bass staves. The bass staff begins with a *Red.* marking and an asterisk (*). The music features chords and moving lines. A *cresc.* marking is present above the bass staff. The system concludes with a *ff* (fortissimo) dynamic marking.

Second system of musical notation. Treble and bass staves. The system includes a *a tempo.* marking above the treble staff and a *marcato.* marking below the bass staff. The music continues with various chordal textures.

Third system of musical notation. Treble and bass staves. The system features a *cresc.* marking above the bass staff. The music includes a complex, dense chordal passage in the treble staff.

Fourth system of musical notation. Treble and bass staves. The system begins with a *ff* (fortissimo) dynamic marking. The music consists of sustained chords and moving lines.

Fifth system of musical notation. Treble and bass staves. The system includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The music features a mix of chords and melodic fragments.

Sixth system of musical notation. Treble and bass staves. The system includes a *poco rall.* (poco rallentando) marking above the bass staff. The system concludes with a *ff* (fortissimo) dynamic marking. The final measure shows a key signature change to two flats.

Allegro moderato. (Captain Sheridan.)

Musical score for "Allegro moderato. (Captain Sheridan.)". The piece is in 2/4 time and B-flat major. It consists of four systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand features several triplet figures. The bass line provides a steady accompaniment. The second system continues the melodic development with more triplet patterns. The third system includes a crescendo (*cresc.*) marking. The fourth system concludes with a piano (*p*) dynamic marking and a final flourish in the right hand.

Lo stesso tempo.

Musical score for "Lo stesso tempo.". The piece is in 6/8 time and B-flat major. It consists of two systems of piano accompaniment. The first system features a melody in the right hand with eighth-note patterns. The second system includes a fortissimo (*ff*) and rallentando (*rall.*) marking, leading to a final chord.

a tempo.

Musical score for "a tempo.". The piece is in 2/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand is characterized by eighth-note patterns. The bass line provides a steady accompaniment. The second system continues the melodic development.



Allegro con spirito. (Song of Rob Roy.)

First system of musical notation. The treble staff begins with a forte (*f*) dynamic marking. The music is in 2/4 time, featuring eighth and sixteenth notes with various articulations like accents and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melody with eighth notes and a final measure marked with a forte (*f*) dynamic. The bass staff continues the accompaniment with eighth notes and rests.

Third system of musical notation. The treble staff features a series of eighth notes with accents. The bass staff continues the accompaniment with eighth notes and rests.

Fourth system of musical notation. The treble staff has a section marked *Giacoso.* (Giacoso). The music transitions to a new key signature with two sharps (F# and C#). The bass staff continues the accompaniment. A forte (*f*) dynamic marking is present in the treble staff.

Fifth system of musical notation. The treble staff continues the melody in the new key. The bass staff continues the accompaniment. A fortissimo (*ff*) dynamic marking is present, followed by the instruction *molto marc.* (molto marcato).

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. Dynamic markings include *accel.* and *cresc.*

Second system of musical notation, measures 5-8. The key signature changes to one sharp (F#). The music continues with a melody in the right hand and a bass line in the left hand. Dynamic markings include *f*, *ff*, and *Molto deciso.*

Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The music continues with a melody in the right hand and a bass line in the left hand. Dynamic markings include *accel.* and *cresc.*

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The music continues with a melody in the right hand and a bass line in the left hand. Dynamic markings include *sfz sfz* and *p placido.* The tempo marking *Allegro moderato. (Rob Roy and Janet.)* is present above the staff.

Fifth system of musical notation, measures 17-20. The key signature is one sharp (F#). The music continues with a melody in the right hand and a bass line in the left hand. The system concludes with a final cadence.

Grazioso.

p *mf*

cresc.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.



Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a wavy line in the treble staff, a treble clef change, and a *rall.* marking in the bass staff.



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *mf a tempo.* marking in the bass staff and a *f* marking in the treble staff.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a *mf* marking in the bass staff and a change to 3/4 time signature at the end.

Valse lento.

*p con grazia.**cresc.**ff**mf**cresc.*

First system of musical notation. Treble and bass staves. The key signature has two flats (B-flat and E-flat). The music features chords and moving lines. A *cresc.* (crescendo) marking is present in the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. The music continues with chords and moving lines. The bass staff has a half note with a fermata.

Third system of musical notation. Treble and bass staves. The music continues with chords and moving lines. A *cresc. e pressando.* (crescendo and accelerating) marking is present in the middle of the system.

Fourth system of musical notation. Treble and bass staves. The music continues with chords and moving lines. A *sf* (sforzando) marking is present in the first measure of the bass staff. A *pressando.* (accelerating) marking is present in the treble staff. A *molto f* (very forte) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. The music continues with chords and moving lines. The bass staff has a half note with a fermata.

Sixth system of musical notation. Treble and bass staves. The music continues with chords and moving lines. A *dim.* (diminuendo) marking is present in the first measure of the bass staff. A *p* (piano) marking is present in the middle of the system. The system ends with a double bar line and a *Ad.* (Adagio) marking.

Andante con moto. (Ballad: Janet.)

First system of musical notation for "Andante con moto. (Ballad: Janet.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *mf*. The second measure is marked *mf con sentimento.*

Second system of musical notation for "Andante con moto. (Ballad: Janet.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *p*.

Third system of musical notation for "Andante con moto. (Ballad: Janet.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *cresc.*

Fourth system of musical notation for "Andante con moto. (Ballad: Janet.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *rall.*. The second measure is marked *l. h. p*. The third measure is marked *poco rall.*. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation for "Andante con moto. (Ballad: Janet.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *rall.*. The second measure is marked *con tenerezza.*

Allegro vivace. (Song: The Mayor and Servants.)

Sixth system of musical notation for "Allegro vivace. (Song: The Mayor and Servants.)". The system consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The first measure is marked *rall.*. The second measure is marked *con tenerezza.*. The third measure is marked *ff*.



Allegro.

The first system of musical notation for the 'Allegro' section. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The left hand provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the melodic and harmonic development of the first system, maintaining the same rhythmic patterns and dynamics.

The third system of musical notation. The right hand continues with its active melodic line. The left hand has a chord marked *marc.* (marcato), indicating a strong, accented beat.

The fourth system of musical notation. The music continues with similar rhythmic intensity and melodic flow.

The fifth system of musical notation. The right hand features a series of beamed eighth notes. The left hand has a chord marked *ff* (fortissimo). The system concludes with a *rall.* (rallentando) marking, indicating a gradual deceleration.

Più mosso.

The sixth system of musical notation, marked 'Più mosso.' (faster). It begins with a repeat sign. The right hand has a more active melodic line with many beamed eighth notes. The left hand continues with a steady accompaniment of chords and single notes.



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble staff continues the melodic development with various note values and rests. The bass staff maintains the accompaniment with chords and moving lines.



Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff features a more active accompaniment with chords and eighth notes.



Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides a steady accompaniment with chords.



Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment with chords. The instruction *ff accel. molto.* is written in the left margin.



Sixth system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff features a steady accompaniment with chords. The instruction *ff* is written in the left margin. The system concludes with a double bar line and a key signature change to two flats.

12268

(Charlie is my darling.)



Moderato. (For trusty swords.)

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass clef staff begins with a mezzo-forte (*mf*) dynamic and contains a rhythmic accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line with various articulations like accents and slurs. The bass clef staff continues the rhythmic accompaniment with chords and eighth notes. The key signature remains two sharps.

Third system of musical notation. The treble clef staff features a *pressando.* (pressing) instruction and a *ff* (fortissimo) dynamic. The bass clef staff continues the accompaniment. The system concludes with a repeat sign and a 3/4 time signature. Below the staff, the word "Red." is written three times, separated by asterisks (*).

Fourth system of musical notation. The treble clef staff begins with a 3/4 time signature and contains a melodic line. The bass clef staff contains a rhythmic accompaniment. A *cantabile.* (cantabile) instruction is written above the bass staff. The key signature remains two sharps.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment with chords and eighth notes. The key signature remains two sharps.

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a *rall.* (rallentando) marking. The bass clef staff features a series of chords. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff is marked *con sentimento.* The bass clef staff continues with chords. The key signature remains two sharps.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff continues with chords. The key signature remains two sharps.

Fourth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff continues with chords. The key signature remains two sharps.

Fifth system of musical notation. The tempo is marked *Andante maestoso.* The treble clef staff has a melodic line. The bass clef staff begins with a forte (*ff*) dynamic and includes markings for *l.h.* (left hand) and *r.h.* (right hand). The system concludes with a double bar line and a repeat sign. The key signature changes to one sharp (F#).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *ff* (fortissimo) at the beginning of the first system, *f* (forte) in the second system, and *sf* (sforzando) in the fifth and sixth systems. A crescendo instruction, *cresc. molto.*, is written in the fifth system. The notation also includes articulation marks like accents and staccato marks, as well as phrasing slurs. The piece concludes with a double bar line at the end of the sixth system.

ff

f

sf *sf*

cresc. molto.

Allegretto.

First system of the musical score. The tempo is marked "Allegretto." The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *pp*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).

Lento.

Second system of the musical score. The tempo is marked "Lento." The key signature remains two flats. The time signature changes to common time (C). The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *pp*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).

Third system of the musical score. The tempo is "Lento." The key signature remains two flats. The time signature is 3/4. The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *p*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).

Fourth system of the musical score. The tempo is "Lento." The key signature remains two flats. The time signature is 3/4. The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *f accel.*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).

Fifth system of the musical score. The tempo is "Lento." The key signature remains two flats. The time signature is 3/4. The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *rall.*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).

Sixth system of the musical score. The tempo is "Lento." The key signature changes to two sharps (F-sharp and C-sharp). The time signature is 3/4. The music is written for piano, with a treble and bass staff. The first staff has a dynamic marking of *a tempo. mf con semplice.*. The music features a series of eighth notes and chords, with a crescendo leading to a final chord marked with an accent (>).



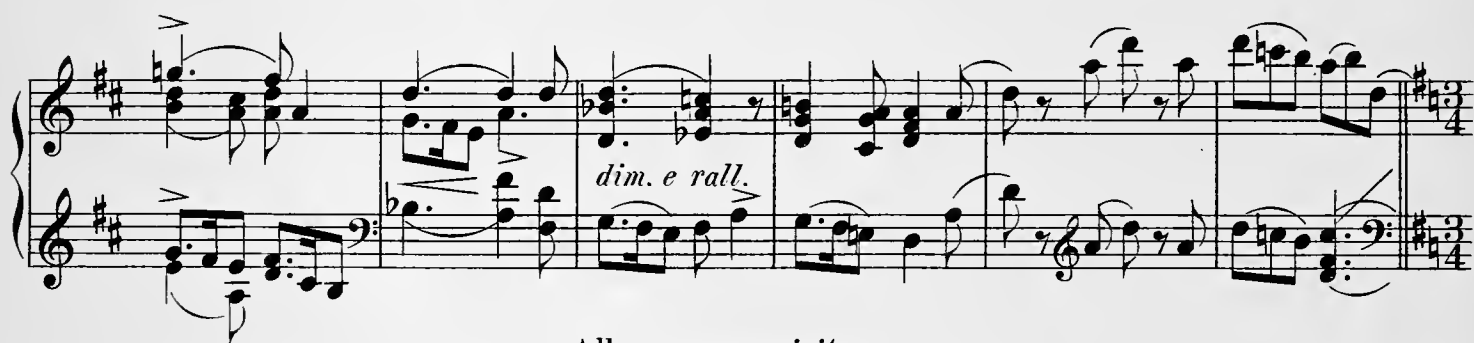
First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is indicated by the instruction *animando.* in the right margin.



Second system of musical notation, continuing the piece. The key signature remains one sharp (F#).



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is indicated by the instruction *f* in the right margin.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is indicated by the instruction *dim. e rall.* in the right margin.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The tempo/mood is indicated by the instruction *Allegro con spirito.* in the right margin.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#).



Allegro giocoso. (The merry Miller.)

f

f con spirito.

ff

cresc.

rall.

The musical score is written for piano and bass. It begins in G major (one sharp) and common time (C). The tempo is marked 'Allegro giocoso' and the piece is titled '(The merry Miller.)'. The score consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system introduces the instruction *f con spirito.* The third system features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The final system concludes with a *rall.* (rallentando) instruction. The music is characterized by lively, rhythmic patterns, often using triplets and slurs to indicate phrasing. The bass line provides a steady accompaniment with various chordal textures.

Vivace.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords. Dynamics include *ff a tempo.*, *mf*, and *cresc.*

Second system of musical notation. The treble staff continues the melody, and the bass staff provides harmonic support. A dynamic of *f* is indicated.

Third system of musical notation. The treble staff features a more active melody with many beamed notes. Dynamics include *f* and *frall.*

Fourth system of musical notation. The treble staff has a melody with some rests. Dynamics include *a tempo.* and *ff*.

Fifth system of musical notation. This system includes a key signature change to C major and a time signature change to 2/4. Dynamics include *fz*.

(Scene and concerted Piece.)

Sixth system of musical notation. The treble staff contains a melody with eighth notes. Dynamics include *p*, *poco cresc.*, and *pp*. The system concludes with a double bar line and a final key signature change to D major.

First system of musical notation. Treble and bass staves in 3/4 time, key of D major. The bass staff begins with a *mf* dynamic and a *pp* marking. The system concludes with a C-clef time signature change and triplet markings in both staves.

Second system of musical notation. Treble and bass staves. The bass staff features a *pp* dynamic marking. The system ends with a fermata over the final measure of the bass staff.

Third system of musical notation. Treble and bass staves. The system concludes with a *rall.* (rallentando) marking in the bass staff.

Fourth system of musical notation. Treble and bass staves. The system begins with a *f* (forte) dynamic marking in the bass staff.

Fifth system of musical notation. Treble and bass staves. The system includes a *f* dynamic marking and a *cresc.* (crescendo) marking in the bass staff.

Sixth system of musical notation. Treble and bass staves. The system includes a *agitato.* (agitato) marking in the bass staff. The system concludes with a double bar line and a series of repeat signs and fermatas at the bottom.

First system of the musical score for 'Allegro molto.' It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a complex, fast-paced melody in the treble and a rhythmic accompaniment in the bass.

Second system of the musical score for 'Allegro molto.' It continues the fast-paced melody and accompaniment. The system includes a 'rall.' (rallentando) marking and a '3' indicating a triplet. The dynamics 'f' (forte) and 'p' (piano) are also present.

Third system of the musical score for 'Allegro molto.' It features a 'ff' (fortissimo) dynamic marking and a '3/4' time signature change. The music concludes with a double bar line and a key signature change to two sharps (F# and C#).

Allegro moderato.

First system of the musical score for 'Allegro moderato.' It features a 3/4 time signature and a 'Cres.' (crescendo) marking. The music is characterized by a steady, moderate tempo.

Second system of the musical score for 'Allegro moderato.' It includes a 'ff' (fortissimo) dynamic marking and a 'l. h.' (left hand) marking. The music continues with a steady, moderate tempo.

Third system of the musical score for 'Allegro moderato.' It includes a 'marcato.' (marked) marking and a 'rall.' (rallentando) marking. The music concludes with a double bar line and a key signature change to two sharps (F# and C#).

Andante con moto.

Musical score for "Andante con moto." in A major (three sharps). The score consists of six systems of piano accompaniment. Dynamics include *mf*, *p*, *f*, *cresc.*, *ff*, *mf*, *fff*, and *rall.*. The key signature changes to B minor (two sharps) in the final system. Rehearsal marks are indicated by "Rco. *" below the bass staff.

Allegro con spirito. (Lay of the Cavalier.)

Musical score for "Allegro con spirito. (Lay of the Cavalier.)" in B minor (two sharps), 2/4 time. The tempo is marked *f animato.*. The score consists of one system of piano accompaniment. Dynamics include *f* and *sf*.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords. A *cresc.* (crescendo) marking is placed above the bass staff in the fourth measure.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff continues the harmonic accompaniment. A *poco rall.* (poco rallentando) marking is placed above the bass staff in the sixth measure.

Third system of musical notation. The treble staff features a more active melodic line with slurs. The bass staff has a simpler accompaniment. A *più placido sostenuto.* (più placido sostenuto) marking is placed above the bass staff in the second measure.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. A *cresc.* (crescendo) marking is placed above the bass staff in the third measure.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. A *ff accel.* (fortissimo accelerando) marking is placed above the bass staff in the fifth measure.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. A *marcato.* (marcato) marking is placed above the bass staff in the third measure, and a *sfz poco rall.* (sforzando poco rallentando) marking is placed above the bass staff in the fifth measure.

a tempo.

f marc.

f

ff marc.

8

Re. *

Re. *

Allegretto. (Song of the Ballad-Mongers.)

This musical score is for a piece titled "Allegretto. (Song of the Ballad-Mongers.)". It is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The score is organized into six systems, each with a grand staff (treble and bass clefs).

- System 1:** Begins with a forte (*f*) dynamic. The melody in the treble staff includes eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.
- System 2:** Continues the melody with several triplet markings (indicated by a '3' over the notes). The dynamic remains *f* until the final measure, which is marked *mf* (mezzo-forte).
- System 3:** The melody continues with eighth notes and rests. The bass staff features a steady accompaniment of eighth notes.
- System 4:** Includes a *crese.* (crescendo) marking. The melody features a series of eighth notes, and the bass staff has a more complex accompaniment with some chords.
- System 5:** Labeled "Quasi Recit." (Quasi Recitative). The melody is more rhythmic, using eighth and sixteenth notes. The bass staff continues with a steady accompaniment.
- System 6:** The final system, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. It features a more active bass line with eighth notes and some chords.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*, *ff*, *crese.*) to guide the performer.

Allegro moderato.

First system of musical notation. The piece is in 6/8 time. The right hand starts with a *mf* dynamic, playing a series of chords and eighth notes. The left hand starts with a *f* dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The system concludes with a *f* dynamic marking.

Second system of musical notation. The right hand continues with a melodic line, featuring some grace notes. The left hand maintains its rhythmic accompaniment. The system ends with a key signature change to one flat (B-flat major or D minor).

Allegro moderato.

Third system of musical notation. The right hand begins with a *f* dynamic. The left hand continues with its accompaniment. Below the left hand, there are markings: *Re.* followed by an asterisk, then *Re.*, an asterisk, *Re.*, an asterisk, *Re.*, an asterisk, and finally *Re.* with an asterisk.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand continues with its accompaniment. Below the left hand, there are markings: *Re.* followed by an asterisk, then *Re.*, an asterisk, *Re.*, an asterisk, *Re.*, an asterisk, and finally *Re.* with an asterisk.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand continues with its accompaniment. Below the left hand, there are markings: *Re.* followed by an asterisk, then *Re.*, an asterisk, and finally *Re.* with an asterisk. The system concludes with a *rall.* marking and a key signature change to two flats (C minor or E-flat major), followed by a *a tempo.* marking.

Allegro moderato. (Quintet and Chorus: "My true Love is a Shepherd-
ess.")

The musical score for 'The Shepherd's Song' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a whole note chord (F2, A2, C3) followed by a half note chord (F2, A2, C3) and a quarter note chord (F2, A2, C3). The second system consists of two staves, a treble and a bass clef, both with a key signature of one flat and a common time signature. The treble staff begins with a whole note chord (F2, A2, C3) followed by a half note chord (F2, A2, C3) and a quarter note chord (F2, A2, C3). The bass staff begins with a whole note chord (F2, A2, C3) followed by a half note chord (F2, A2, C3) and a quarter note chord (F2, A2, C3). The piece concludes with a final whole note chord (F2, A2, C3).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations, including a large 'V' and some arrows pointing to specific notes.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand, which is highlighted by a bracket and a line pointing to the text 'Arpeggiated Figure'.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. The melody is simple and catchy, with a clear refrain. The score includes a key signature change from one sharp to one flat (Bb) in the final measure.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a two-staff piece, with the piano (p) part on the left and the violin (v) part on the right. The key signature is one sharp (F#), and the time signature is 3/8. The piano part begins with a treble clef and a bass clef, while the violin part begins with a treble clef. The score is written in a single system, with the piano part on the left and the violin part on the right. The piano part features a series of chords and single notes, while the violin part features a series of eighth and sixteenth notes. The tempo is marked 'rall.' (rallentando). The score is written in a single system, with the piano part on the left and the violin part on the right. The piano part features a series of chords and single notes, while the violin part features a series of eighth and sixteenth notes. The tempo is marked 'rall.' (rallentando).

a tempo.

ff

poco rall.

Più animato.

First system of musical notation for 'Più animato.' in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *mf* and *f*.

Second system of musical notation. The right hand continues the melodic line, and the left hand has a more active role with chords. Dynamics include *marc.* and *cresc.*. There are repeat signs with first and second endings marked with asterisks.

Third system of musical notation. The right hand has a more complex melodic line with some triplets. Dynamics include *ff* and *mf*. There are repeat signs with first and second endings marked with asterisks.

Fourth system of musical notation, concluding the 'Più animato.' section. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. The system ends with a double bar line.

Tempo I.

Fifth system of musical notation, starting with 'Tempo I.' in common time. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Dynamics include *rall.* and *mf sosten.*. There are repeat signs with first and second endings marked with asterisks.

Andante con moto.

(Flora. "Dearest Heart of my Heart.")

Sixth system of musical notation, starting with 'Andante con moto.' in 9/8 time. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Dynamics include *rall.*, *p*, and *a tempo.*. There are repeat signs with first and second endings marked with asterisks.

con sentimento.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamic marking *mf* is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamic marking *p* is present in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *poco rall.* is above the treble staff. *l.h.* is written below the bass staff. *cresc. poco agitato.* is written above the bass staff. A *leg.* marking is below the bass staff. A *** marking is below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *f marc.* is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *poco rall.* is present in the bass staff.

a tempo.

Musical score for a piano piece, measures 1-12. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano (p) and forte (ff) dynamics. The first system (measures 1-3) features a forte (ff) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 4-6) features a forte (ff) dynamic in the right hand and a piano (p) dynamic in the left hand. The third system (measures 7-9) features a piano (p) dynamic in the right hand and a piano (pp) dynamic in the left hand. The fourth system (measures 10-12) features a piano (p) dynamic in the right hand and a piano (pp) dynamic in the left hand. The score includes various musical notations such as chords, single notes, and rests.

Allegro con spirito. (Rob Roy. "Highlanders, there are your foes.")

Musical score for Rob Roy, measures 1-5. The key signature is B-flat major (two flats). The time signature is 6/8. The score is written for piano (p) and forte (f) dynamics. The first system (measures 1-3) features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 4-5) features a piano (p) dynamic in the right hand and a piano (p) dynamic in the left hand. The score includes various musical notations such as chords, single notes, and rests.

Musical score for Rob Roy, measures 6-10. The key signature is B-flat major (two flats). The time signature is 6/8. The score is written for piano (p) and forte (f) dynamics. The first system (measures 6-8) features a piano (p) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 9-10) features a piano (p) dynamic in the right hand and a piano (p) dynamic in the left hand. The score includes various musical notations such as chords, single notes, and rests.

(Lochiel.)

Musical score for Lochiel, measures 1-5. The key signature is B-flat major (two flats). The time signature is 6/8. The score is written for piano (p) and forte (f) dynamics. The first system (measures 1-3) features a piano (p) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 4-5) features a piano (p) dynamic in the right hand and a piano (p) dynamic in the left hand. The score includes various musical notations such as chords, single notes, and rests.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and eighth notes. The key signature has two flats. Performance markings include *poco rall.* and *f marc.*



Second system of musical notation. The treble staff continues the melodic line with various articulations, and the bass staff provides harmonic support. The key signature remains two flats.



Third system of musical notation. The treble staff features a more active melodic line. Performance markings include *cresc.* and a *b* (flat) marking in the bass staff.



Fourth system of musical notation. The treble staff shows a melodic line with a *ff* (fortissimo) marking. The bass staff includes a *cresc.* marking.



Fifth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides harmonic accompaniment. The key signature remains two flats.



Sixth system of musical notation. The treble staff features a melodic line with a *b* (flat) marking. The bass staff provides harmonic support. The key signature remains two flats.

Act III.

Allegro. (Captain Sheridan.)

f *cresc.*

con spirito.
mf

cresc.

p *cresc.*

p *cresc.*

f *cresc.*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both in 2/4 time and featuring a key signature of two flats (B-flat and E-flat). The notation is characterized by frequent use of accents (>) and dynamic markings. The first system begins with a forte (*f*) marking. The third system includes fortissimo (*ff*) markings in both staves. The sixth system concludes with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature. The piece ends with a double bar line.

Allegro moderato.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano). The right hand (r.h.) features a descending eighth-note scale in the first two measures, followed by chords. The left hand (l.h.) plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

(The Prince.)
p con sentimento.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano). The right hand (r.h.) features a melodic line with a fermata in the first measure. The left hand (l.h.) plays a steady eighth-note accompaniment. Below the bass staff, there are five measures of figured bass notation: *ℳ. * ℳ. * ℳ. * ℳ. **.

cresc.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *cresc.* (crescendo). The right hand (r.h.) features a melodic line with a fermata in the first measure. The left hand (l.h.) plays a steady eighth-note accompaniment. Below the bass staff, there are five measures of figured bass notation: *ℳ. * ℳ. * ℳ. * ℳ. * ℳ. * ℳ. * ℳ. **.

r.h. *f*

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f* (forte). The right hand (r.h.) features a melodic line with a fermata in the first measure. The left hand (l.h.) plays a steady eighth-note accompaniment. Below the bass staff, there are five measures of figured bass notation: *ℳ. * ℳ. * ℳ. * ℳ. **.

Poco più animato.

poco rall.

p

Red. *

Red. *

a tempo.

poco rall.

f

Red. *

Red. *

Allegro.

First system of musical notation for the Allegro section. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music features a piano (*p*) dynamic in the bass and a crescendo (*cresc.*) in the treble. There are various articulations like accents and slurs throughout the system.

Second system of musical notation for the Allegro section. It continues the grand staff with 2/4 time and one sharp key signature. The music features a forte (*f*) dynamic in the bass. There are various articulations like accents and slurs throughout the system.

Third system of musical notation for the Allegro section. It continues the grand staff with 2/4 time and one sharp key signature. The music features a piano (*p*) dynamic in the bass and a rallentando (*rall.*) marking. There are various articulations like accents and slurs throughout the system.

Moderato maestoso.

Fourth system of musical notation for the Moderato maestoso section. It continues the grand staff with 2/4 time and one sharp key signature. The music features a forte (*f*) dynamic in the bass. There are various articulations like accents and slurs throughout the system.

Fifth system of musical notation for the Moderato maestoso section. It continues the grand staff with 2/4 time and one sharp key signature. The music features a forte (*f*) dynamic in the bass. There are various articulations like accents and slurs throughout the system.

Sixth system of musical notation for the Moderato maestoso section. It continues the grand staff with 2/4 time and one sharp key signature. The music features an agitato (*agitato.*) marking in the bass. There are various articulations like accents and slurs throughout the system.

Poco più animato e largamente.

rall.

poco rall.

ff

Allegro deciso. (Lochiel. Song of the Turnkey.)

First system of music for 'Allegro deciso. (Lochiel. Song of the Turnkey.)'. The piece is in 6/8 time and B-flat major. The first staff (treble clef) begins with a forte (*f*) dynamic and a half note G4. The second staff (bass clef) begins with a half note F4. The music features a mix of eighth and quarter notes with some rests. A crescendo hairpin is present in the first staff, and a mezzo-forte (*mf*) dynamic marking appears in the second staff towards the end of the system.

Moderato.

Second system of music for 'Moderato.'. The tempo is marked 'Moderato.'. The first staff (treble clef) begins with a half note G4. The second staff (bass clef) begins with a half note F4. The music features a mix of eighth and quarter notes with some rests. A crescendo hairpin is present in the first staff, and a mezzo-forte (*mf*) dynamic marking appears in the second staff towards the end of the system.

Third system of music for 'Moderato.'. The first staff (treble clef) begins with a half note G4. The second staff (bass clef) begins with a half note F4. The music features a mix of eighth and quarter notes with some rests. A crescendo hairpin is present in the first staff, and a mezzo-forte (*mf*) dynamic marking appears in the second staff towards the end of the system.

più placido.

Fourth system of music for 'più placido.'. The tempo is marked 'più placido.'. The first staff (treble clef) begins with a half note G4. The second staff (bass clef) begins with a half note F4. The music features a mix of eighth and quarter notes with some rests. A crescendo hairpin is present in the first staff, and a mezzo-forte (*mf*) dynamic marking appears in the second staff towards the end of the system.

First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. A *rall.* (rallentando) marking is present above the right hand in the fourth measure.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures. The tempo and dynamics are marked *Con spirito.* and *ff marc. il movimento.* (fortissimo, marcato, with movement).

Third system of musical notation, showing further development of the musical themes. The right hand continues with intricate chordal patterns, and the left hand maintains a consistent bass line.

Fourth system of musical notation, featuring a *cresc. marc. molto.* (crescendo, molto marcato) marking. The music builds in intensity and volume.

Fifth system of musical notation, concluding the page. It includes a *rall.* marking and a *r.h.* (right hand) marking. The system ends with a double bar line and a key signature change to one sharp (F#).

SERENADE. (The Mayor and Sandy.)

This musical score is for a piece titled "SERENADE. (The Mayor and Sandy.)". It is written for piano in 3/4 time with a key signature of one sharp (F#). The score consists of eight systems of music, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *cresc.* (crescendo) and *dim.* (diminuendo). The score features a variety of musical textures, including arpeggiated chords, sustained chords, and melodic lines. A double bar line with a repeat sign is used in the fifth system. The piece concludes with a final chord in the eighth system.

p

mf

cresc.

f

dim.

cresc.

f

f

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with a *cresc.* marking above the fourth measure.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. A tempo change instruction *Più mosso. (Dance.)* is written above the treble staff. The system ends with two measures marked with a '3' (triplets).

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. The system ends with two measures marked with a '3' (triplets).

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. A *cresc.* marking is above the first measure. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. The system ends with a double bar line and a *ff* (fortissimo) marking.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. The system ends with a double bar line.

Seventh system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with accents. Bass staff contains chords with accents. The system ends with a double bar line and a *ff* (fortissimo) marking.

Allegretto. (Rustic Song.)

8

p

poco cresce.

rall.

a tempo.

cresc.

Red.

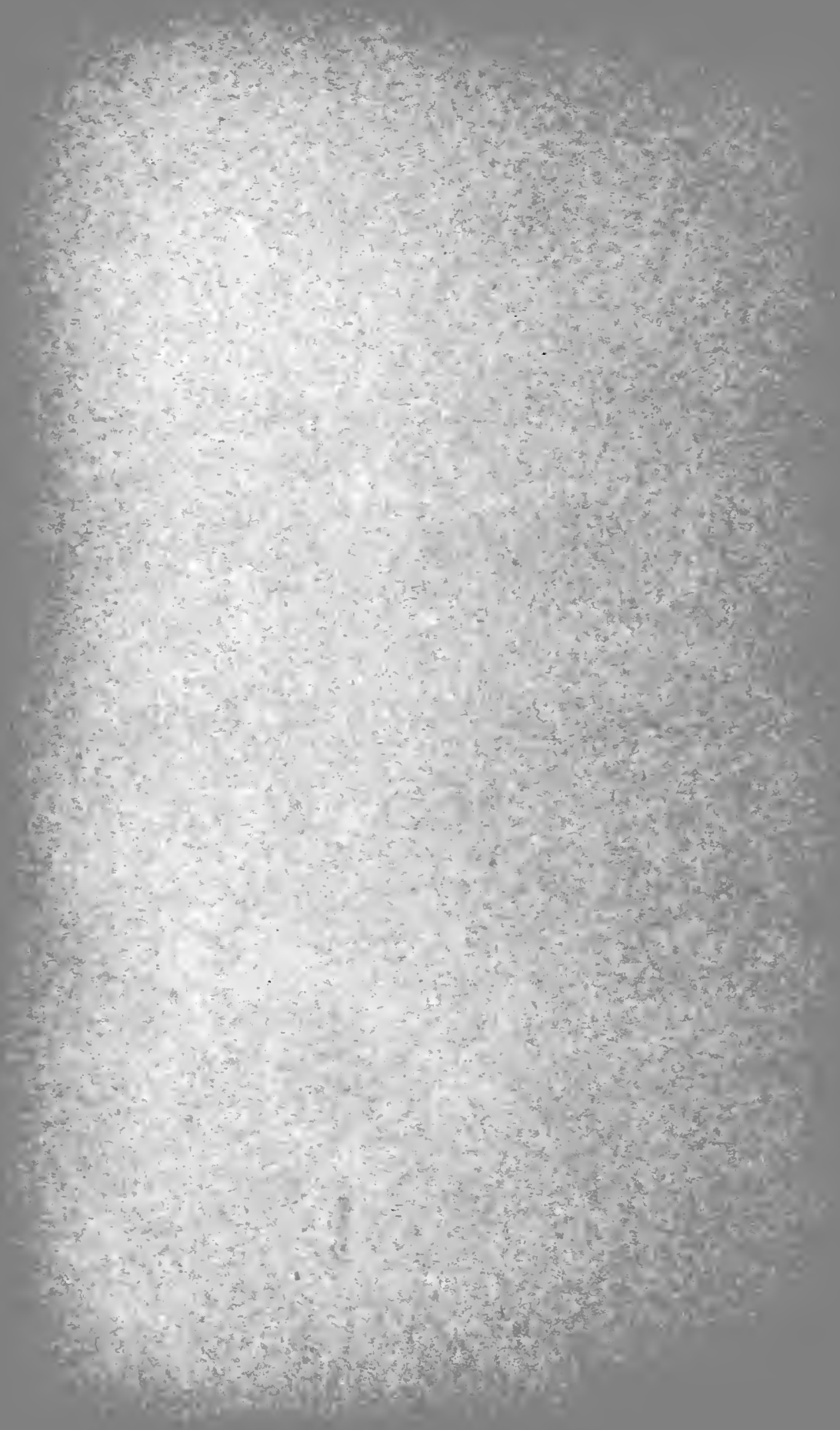
Più mosso.

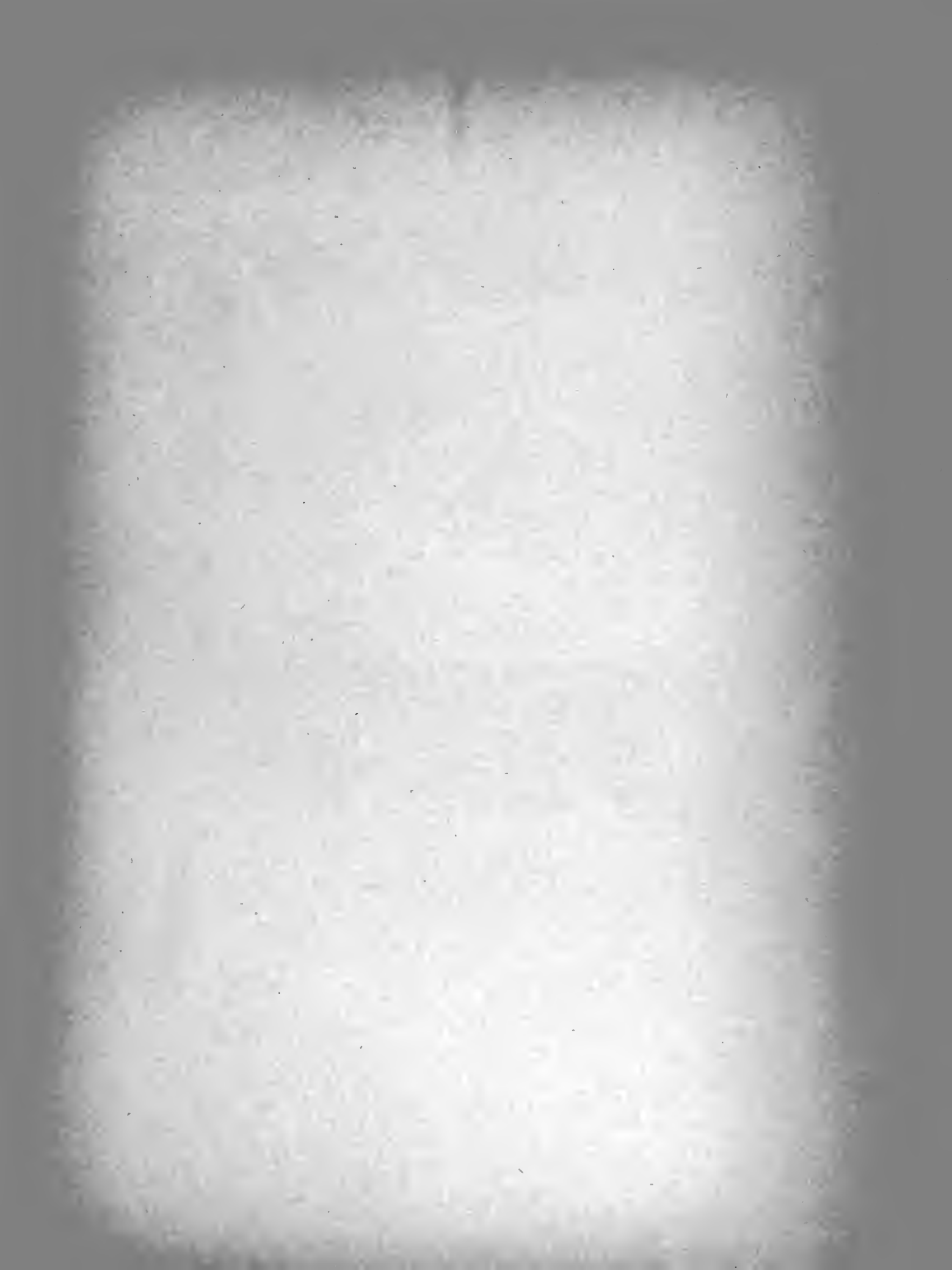
f

The musical score is written for piano and features six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody in the treble staff is marked with an '8' above the first measure and a 'p' (piano) dynamic. The bass staff provides harmonic support with chords. The second system continues the melody and harmony. The third system shows a change in the bass line. The fourth system introduces a 'rall.' (rallentando) marking and a change to common time (C). The fifth system returns to 3/4 time and includes an 'a tempo.' marking and a 'cresc.' (crescendo) instruction. The sixth system begins with a 'Red.' (ritardando) marking and ends with a 'Più mosso.' (faster) instruction and a 'f' (forte) dynamic. The score includes various musical notations such as slurs, ties, and accidentals.

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like "rall." and "a tempo." The first system includes a "rall." marking and a "a tempo." marking. The second system features a "p" marking. The third system includes a "p" marking. The fourth system includes a "p" marking. The fifth system includes a "p" marking. The sixth system includes a "p" marking. The notation is written in a standard musical notation style, with a grand staff (treble and bass clefs) for each system. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like "rall." and "a tempo." The first system includes a "rall." marking and a "a tempo." marking. The second system features a "p" marking. The third system includes a "p" marking. The fourth system includes a "p" marking. The fifth system includes a "p" marking. The sixth system includes a "p" marking.







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